



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



GANTVOORT'S
SCHOOL
MUSIC
READER

AMERICAN
BOOK
COMPANY



HARVARD UNIVERSITY

LIBRARY OF THE

Department of Education

COLLECTION OF TEXT-BOOKS

Contributed by the Publishers

TRANSFERRED

TO

HARVARD

LIBRARY



3 2044 102 782 612

GANTVOORT'S SCHOOL MUSIC READER

BY

A. J. GANTVOORT

BEING A REVISION OF

GANTVOORT'S MUSIC READER FOR RURAL AND VILLAGE SCHOOLS



**NEW YORK . . CINCINNATI . . CHICAGO
AMERICAN BOOK COMPANY**

**COPYRIGHT, 1897, BY THE JOHN CHURCH COMPANY
COPYRIGHT, 1907, BY AMERICAN BOOK COMPANY**

PREFACE.

SINCE the demand for instruction in the elements of vocal music and sight-singing has become almost universal, coming even from the smallest villages, and the rural schools, teachers in those schools have desired a music book designed especially for their use. Their expressed desire was: 1) that the book should be large enough and contain enough songs to be of use to them and their pupils through several years of school life; 2) that it contain all the rudimental musical instruction necessary to enable the pupil on leaving school to take an intelligent part in the singing of the social circle and the church; 3) that it be so arranged that the music lesson could be given to all pupils in the room, old and young, advanced and beginning, at the same time, although the older and more advanced pupils had different and more difficult work than the younger pupils; 4) that it be arranged so as to be equally applicable in village schools; 5) that the book should contain songs for all occasions of school life, and many occasions of social life; 6) that many of the four-part songs should be so arranged as to be correct when sung in two parts, (Soprano and Alto), or in three parts, (Soprano, Alto and Bass); 7) that the book be so arranged as to be suitable for use in Teachers' Institutes, and other Teachers' Meetings, and that it contain many of the old and familiar songs, as well as many new ones; 8) that the music be of the best class.

This book is an attempt to gratify this manifold desire on the part of thousands of teachers in our rural and village schools, and is thus arranged to meet their wants: Part I, (pp. 3—20), contains a number of rote songs, with accompaniment, for Primary pupils.

Part II, (pp. 25—103), contains "The Elements of Music and Musical Notation," consisting of a series of graded exercises, with and without words, interspersed with a large number of songs, which are the outgrowth of the exercises which precede them, and may serve as further illustrations of the difficulties contained in the exercises. This portion of the book (Part II) is arranged to be used in three different ways: 1) The upper part of all pages which are divided by a line across the entire page, and the upper parts, (Soprano and Alto) of all the three-part exercises and songs, form one continuous elementary course, complete in itself, which can be used for all grades up to and including the sixth year of school life. 2) The lower part of the divided pages, and the bass part of all the three-part exercises and songs, can be used as a complete course for advanced pupils who have finished the upper part of the pages, or who, in conjunction with younger pupils just beginning, are reviewing this work; exercises on the different parts of the same page, which have the same number, being written so as to form perfect harmony with each other. 3) The complete pages (ignoring the dividing line) may be used consecutively with older pupils, and will then form a complete course of instruction for singing classes and teachers' institutes.

Part III contains explanations of the Minor Mode and Minor Scales, the tenor part as well as more difficult rhythmical exercises in compound measure, and should not be used until Part II has been thoroughly mastered, with this exception, that when the book is used for adult classes, the paragraphs containing explanations of the tenor clef and tenor part, may be used when necessary. When thus used the tenors should sing the soprano part of all three-part songs and exercises.

Part IV is a collection of songs, which can be used as such, or in connection with the instruction contained in Parts II and III. The four-part songs marked with a * are complete as two-part songs (Soprano and Alto,) or three-part songs (Soprano, Alto and Bass).

That this book may meet the wants of the teachers of our land, that it may aid in the dissemination of elementary musical knowledge, and in fostering the love of music in our children, is the earnest wish of

THE AUTHOR.

PART I.—ROTE SONGS.

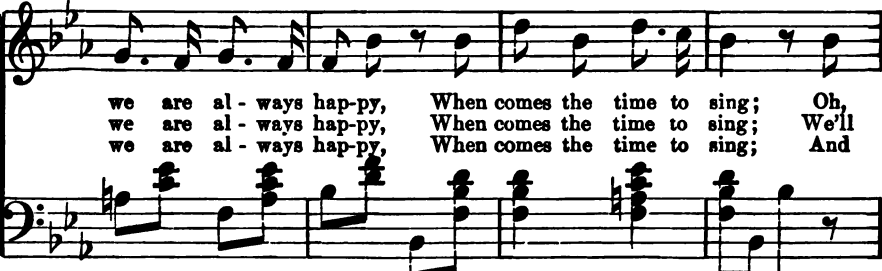
'TIS TIME TO SING.

Allegretto.

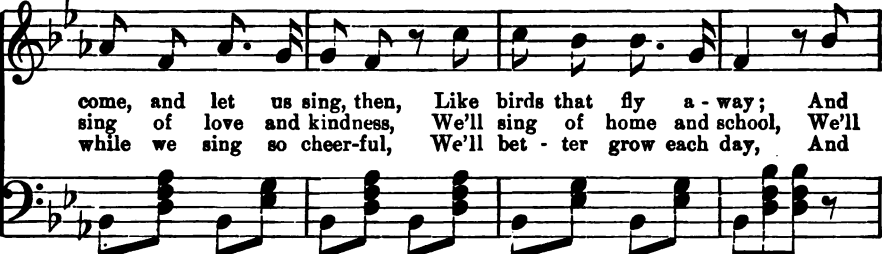
SILCHER.



1. We love to make sweet music, To make our voices ring; And
 2. We love to make sweet music, To make our voices ring; And
 3. We love to make sweet music, To make our voices ring; And



we are al-ways hap-py, When comes the time to sing; Oh,
 we are al-ways hap-py, When comes the time to sing; We'll
 we are al-ways hap-py, When comes the time to sing; And



come, and let us sing, then, Like birds that fly a-way; And
 sing of love and kindness, We'll sing of home and school, We'll
 while we sing so cheer-ful, We'll bet-ter grow each day, And



look as bright as dew-drops In warm and sun-ny May.
 sing of morn-ing, mid-day, And even-ing soft and cool.
 then our songs of pleas-ure Will nev-er fade a-way.

(3)

THE LINNET.

W. WORDSWORTH.

F. PEEL.

Allegretto.

1. Up - on yon tuft of ha - zel trees, That twin - kle to the
 2. While thus be - fore my eyes he gleams, A broth - er of the

mf

gust - y breeze, Be-hold him perch'd in ec - sta-sies, Yet seeming still to
 leaves he seems; When, in a mo-ment, forth he teems His lit - tle song in

hov - er. There, where the flut - ter of his wings Up - on his back and
 gush - es, As if it pleased him to dis - dain The voiceless form he

f

THE LINNET. Concluded.

5

bod - y flings Shadows and sun-ny glimmerings, That cover him all o - ver.
 chose to feign, While he was dancing with the train Of leaves among the bushes.

The musical score for 'THE LINNET. Concluded.' features a single melodic line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is marked with a '3' above the first measure, indicating a triplet. The lyrics are written below the staff, with hyphens connecting words across measures. The piece concludes with a double bar line.

DECORATION DAY SONG.

A. J. G. Slowly.

A. J. G.

1. Bring your myr - tle, bring your ros - es, Strew them o'er each sol - dier's
 2. Bring your pan - sies, bring your li - lacs, Spread them out with lav - ish
 3. Let the star - ry flag fly o'er them, Un - to them your voic - es

The musical score for 'DECORATION DAY SONG.' is in treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. It includes three verses of lyrics. The melody is marked with a '3' above the final measure, indicating a triplet. The piece concludes with a double bar line.

grave; Bring your blossoms, bring your smilax, Honor them who fought to save.
 hand O'er the graves of fall - en he - roes, They who died to save our land.
 raise; Let the na - tion sing their glo - ry In its sweet - est songs of praise.

The musical score for 'DECORATION DAY SONG.' continues with a single melodic line in treble clef, maintaining the key signature of two flats and 3/4 time signature. The melody is marked with a '3' above the final measure, indicating a triplet. The lyrics are written below the staff, with hyphens connecting words across measures. The piece concludes with a double bar line.

THE DEAR OLD ROBINS.

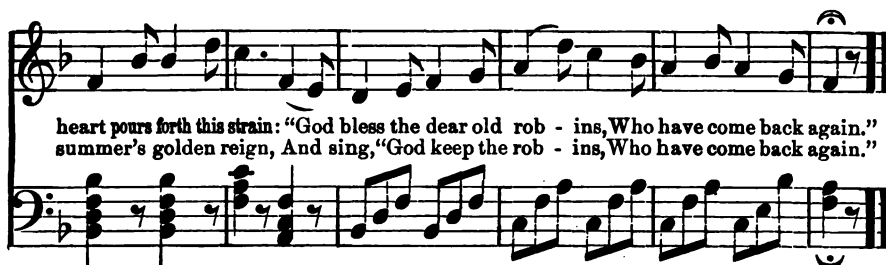
J. R. MURRAY.

1. There's a call up - on the house-top and an an-swer from the plain, There's a
 2. For they bring a thought of summer, of the dreamy, lus-cious days, And of

war - ble in the sun - shine, and a twit - ter in the rain, And thro'
 king - cups in the mead - ow, mak - ing such a gold - en haze; A

all my heart at sound of those There comes a nameless thrill, As sweet as o - dor
 longing for the clo-ver blooms, For ros - es all a-glow. For fragrant orchards

to the rose, Or ver-dure to the hill, And all these joy-ous mornings My
 where the bees With droning murmurs go; I dream of all the beauties, Of

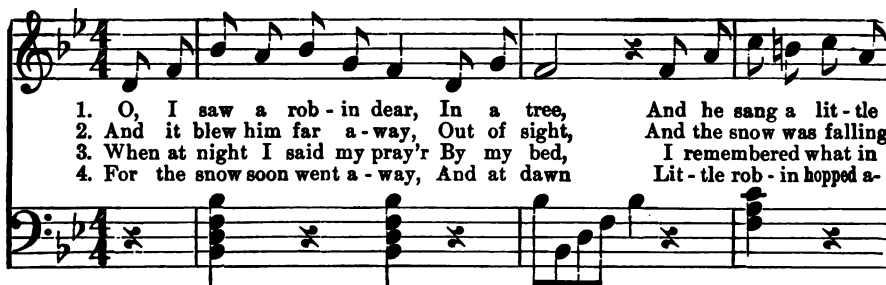


heart pours forth this strain: "God bless the dear old rob - ins, Who have come back again."
summer's golden reign, And sing, "God keep the rob - ins, Who have come back again."

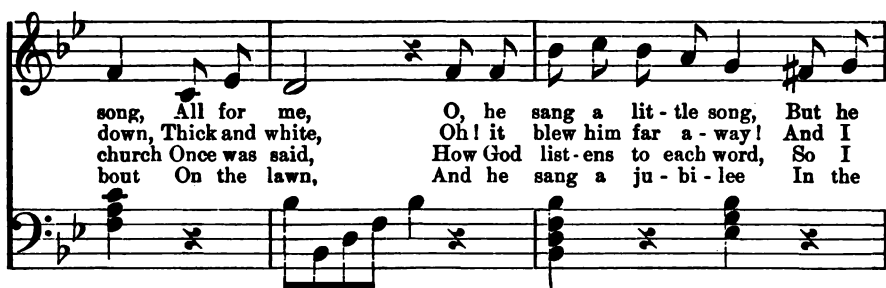
THE FIRST ROBIN.

LEZZIE BURT.

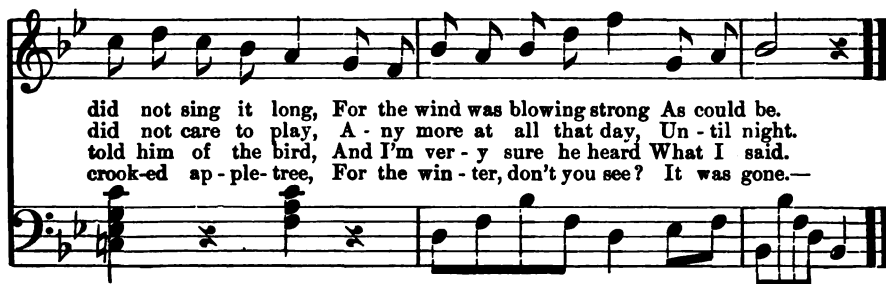
A. J. G.



1. O, I saw a rob - in dear, In a tree, And he sang a lit - tle
2. And it blew him far a - way, Out of sight, And the snow was falling
3. When at night I said my pray'r By my bed, I remembered what in
4. For the snow soon went a - way, And at dawn Lit - tle rob - in hopped a -



song, All for me, O, he sang a lit - tle song, But he
down, Thick and white, Oh! it blew him far a - way! And I
church Once was said, How God list - ens to each word, So I
bout On the lawn, And he sang a ju - bi - lee In the



did not sing it long, For the wind was blowing strong As could be.
did not care to play, A - ny more at all that day, Un - til night.
told him of the bird, And I'm ver - y sure he heard What I said.
crook - ed ap - ple - tree, For the win - ter, don't you see? It was gone.—

PUSSY-WILLOW.

mf

A. J. GANTVOORT.

1. The Pus - sy Wil - low one
2. So pleased was she with the

day peeped out From her co - sy nest of brown, . . . And
air and sun, She called her sis - ters dear, . . . To

said: "I think with-out a doubt It's warm e - nough to come down, . It's
sway in the breeze and en-joy her fun, This first warm day of the year, . This

By permission of WORLD'S EVENTS PUB. CO.

mf

warm e-nough to come down." . She burst the sides of her pret-ty bed, And
first warm day of the year. . As the chil-dren pass'd on their way to school They

mf

f *p*

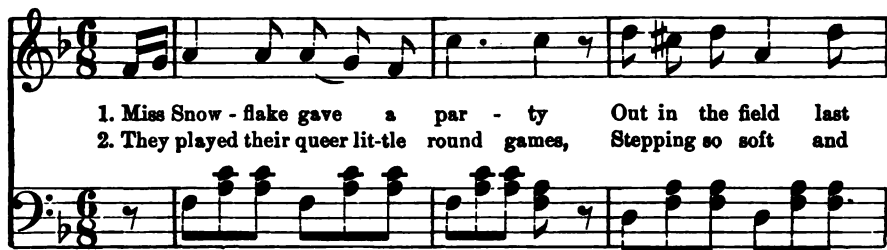
crept out just to see . . How the down - y fur on her pret -ty head Would
cried with mer - ry shout: . "Oh, the Spring has sure - ly, sure - ly come For

f *p*

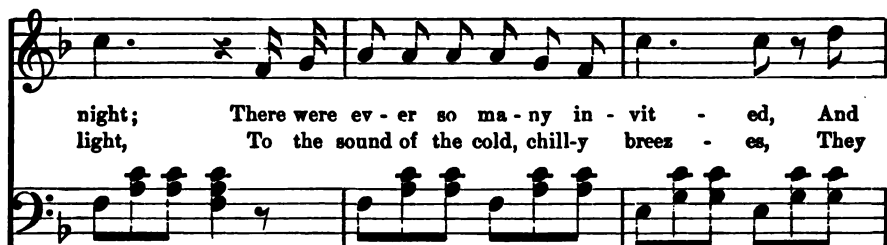
f

look on the bough of a tree, . Would look on the bough of a tree. .
see, Pus-sy Wil-low is out, . For see, Pus-sy Wil-low is out." .

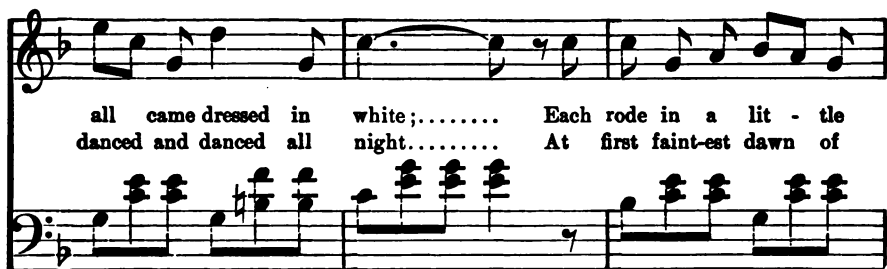
mf *f*



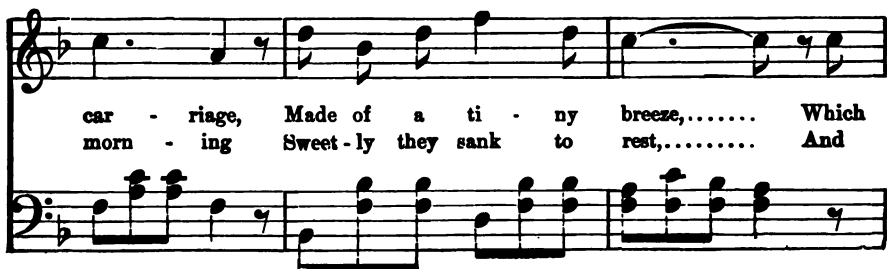
1. Miss Snow - flake gave a par - ty Out in the field last
2. They played their queer lit-tle round games, Stepping so soft and



night; There were ev - er so ma - ny in - vit - ed, And
light, To the sound of the cold, chill-y breez - es, They



all came dressed in white;..... Each rode in a lit - tle
danced and danced all night..... At first faint-est dawn of



car - riage, Made of a ti - ny breeze,..... Which
morn - ing Sweet - ly they sank to rest,..... And

float - ed soft - ly, slow - ly down, With most de-light - ful ease.....
fields that looked so bare and brown In soft white robes were drest.....

A MILLION LITTLE DIAMONDS.

J. R. MURRAY.

1. A mil - lion lit - tle dia - monds Twin-kled on the trees; And
2. But while they held their hands To catch the diamonds gay, A

all the lit - tle maid - ens said, "A jew - el if you please! A
mil - lion lit - tle sun-beams came And stole them all a - way, And

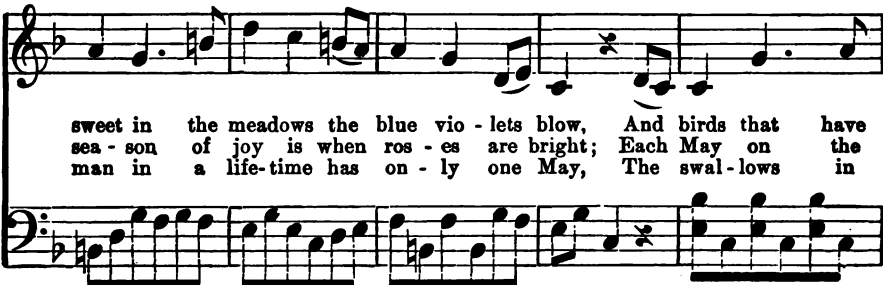
jew - el, a jew - el, A jew - el if you please."
stole them, and stole them, And stole them all a - way.

THE MAY BREEZE.

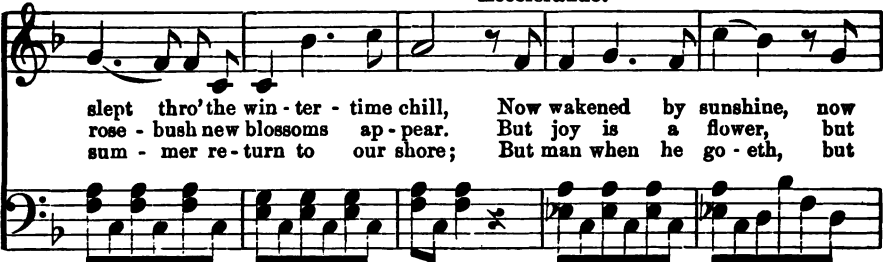
J. KREIPL.



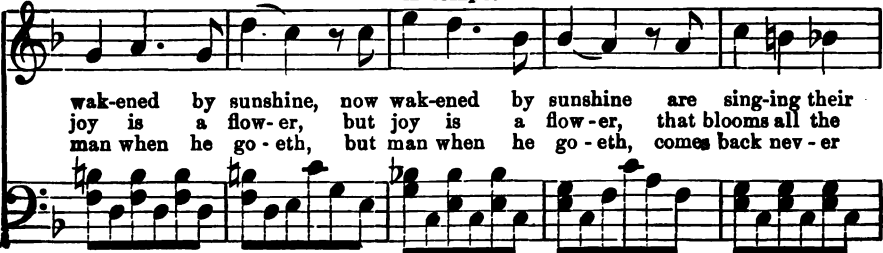
1. The breath of the May - breeze has melt - ed the snow, And
 2. When bloss - om the ros - es the heart grow - eth light, For the
 3. Each year comes the spring - tide when win - ter's a - way, But



sweet in the meadows the blue vio - lets blow, And birds that have
 sea - son of joy is when ros - es are bright; Each May on the
 man in a life - time has on - ly one May, The swal - lows in

Accelerando.


slept thro' the win - ter - time chill, Now wakened by sunshine, now
 rose - bush new blossoms ap - pear. But joy is a flower, but
 sum - mer re - turn to our shore; But man when he go - eth, but

A tempo.


wak - ened by sunshine, now wak - ened by sunshine are sing - ing their
 joy is a flow - er, but joy is a flow - er, that blooms all the
 man when he go - eth, but man when he go - eth, comes back nev - er

fill, Now wak-ened by sun-shine are sing-ing their fill.
 year, But joy is a flow-er that blooms all the year.
 more, But man when he go-eth, comes back nev-er more.

SONG OF THE WINDS.

A. J. G.

1. The bird-ies may sleep, but the wind must wake Ear-ly and
 2. The flow-ers may sleep, but the wind must wake Ear-ly and
 3. The chil-dren may sleep, but the wind must wake Ear-ly and

late for the bird-ies' sake; Kiss-ing them, fan-ning them
 late for the flow-ers' sake; Rock-ing the buds on the
 late for the chil-dren's sake; Sing-ing so much in each

soft and sweet, E'en till the dark and the dawn-ing meet.
 rose-mother's breast, Swinging the hy-a-cinth bells to rest.
 little one's ear, He thinks his mother's own song to hear.

ROCK-A-BYE, BIRDIE.

Words from the German.

F. FENL.

p Slowly and smoothly.

1. On a cra-dle in the tree-top Sleeps a ti-ny bird,....
 2. So the bir-die, soft-ly sleep-ing, Dreams of fut-ure days;....

Sweet-er sound than moth-ers chirp-ing Nev-er yet was heard....
 Dreams of flight on wings un-wea-ried, Neath the noon-tide rays.....

See the green leaves spread like curtains Round the lit-tle bed,.....
 Sleep and rest then, lit-tle nest-ling, Thro' this sum-mer day:.....

While the moth-er's wings out-stretch-ing, Shield the cal-low head. . .
Grow-ing strength brings growing tri-al, Slum-ber while you may. . .

The musical score for 'Rock-a-bye Birdie' is written in G major (one sharp) and 2/4 time. It features a single melodic line on a treble clef staff. The melody is simple and lullaby-like, with a final measure ending on a whole note G. The lyrics are written below the staff, with hyphens indicating syllables that span across measures.

O CHRISTMAS TREE.

FOLKSONG.

1. O! Christmas tree! O! Christmas tree! How constant is thy fo-liage.
2. O! Christmas tree! O! Christmas tree! Thou tree of joy and pleas-ure,
3. O! Christmas tree! O, Christmas tree! May we ev-er be con-stant.

Not on-ly green in sum-mer time But in the snow-y win-ter time. O!
The chil-dren wait and watch for thee And sing with voi-ces glad and free. O!
Oh! may we ev-er faith-ful be Just like thee, love-ly Christmas tree! O!

Christ-mas tree! O! Christ-mas tree! How con-stant is thy fo-liage.
Christ-mas tree! O! Christ-mas tree! Thou tree of joy and pleas-ure!
Christ-mas tree! O! Christ-mas tree! May we al-so be con-stant.

The musical score for 'O Christmas Tree' is written in G major (one sharp) and 3/4 time. It features a single melodic line on a treble clef staff. The melody is simple and lullaby-like, with a final measure ending on a whole note G. The lyrics are written below the staff, with hyphens indicating syllables that span across measures.

WHEN ROBIN COMES TO TOWN.

A. J. G.

1. When Win - ter o'er the hills a - far, Has van - ished from the
 2. The blos - soms smile to hear him sing, And see him build his
 3. The sum - mer soft - ly fades a - way In - to the win - ter

land, And glad and wel - come signs of Spring Are seen on ev - 'ry
 nest; For of all mer - ry sum - mer birds Dear Rob - in they love
 drear, Then Rob - in gai - ly sings: "Good-bye, I'll come an - oth - er

hand, Then Rob - in in his vest of red, And so - ber suit of
 best. He chirps and twit - ters at his work, While skies for - get to
 year." So when the wood - land trees are bare, And snow - y flakes fall

brown, From out his sun - ny south - ern home Flies
 frown, And all the world is glad and gay When
 down, In lit - tle suit of brown and red Dear

WHEN ROBIN COMES TO TOWN. Concluded. 17

gai - ly in - to town, Flies gai - ly in - to town.
 Rob - in comes to town, When Rob - in comes to town.
 Rob - in leaves the town, Dear Rob - in leaves the town.


IF I WERE A SUNBEAM.

A. J. G.

1. If I were a sun - beam, I know what I'd do ; I'd seek white
 2. If I were a sun - beam, I know where I'd go ; I'd seek poor
 3. Are you not a sun - beam, Child, whose life is glad With in - ner

lil - ies Rain - y wood-lands through ; I would steal a - mong them,
 homes, all Dark with want and woe ; Till sad hearts looked up - ward,
 bright-ness Sun-shine nev - er had ? Oh, as God has blessed you


Soft-est light I'd shed Un - til ev - 'ry lil - y raised its droop-ing head.
 I would shine and shine, Then they'd think of heav-en, their sweet home and mine.
 Scat-ter light di - vine ! For there is no sun-beam but must die or shine.




1. Au - tumn breez - es, Au - tumn breez - es, Play with us a -
 2. Hark! they come, the Au - tumn breez - es, Whisp'ring thro' the
 3. Hark a - gain, the voice is loud - er, Breez - es gath - er



while; Come and blow, we all in - vite you,
 grove; Steal - ing tow'rd us with a rus - tle,
 pow'r, With the frost - king's near ad - vanc - ing,



Dare you with a smile We can hold a
 Can we doubt their love? Nev - er would the
 Chill - y is the hour, But we'll wel - come



lit - tle long - er To our branch - es dear, Try our
 breez - es harm us, Sweet their gen - tle play, Ten - der
 their re - turn - ing, Tho' they've lost their balm, Northwind

strength a - gain, we ask you, Nev - er think we fear.....
 ly they lin - ger with us, As on sum - mer's day.....
 knows not mild ca - res - ing, Or to bring us calm.....

4 How the forest sways and trembles,
 Cometh on the blast
 Of proud winter, wild and ruthless,
 Cling we till the last!
 Swish! it comes upon us wanton,
 Cares not how we fare,
 Bend we till it passes o'er us.
 Rise then as in air.

HYMN OF PRAISE.

Allegro.

H. G. NAGELL.

1. O bless the Lord! Your youthful voices rais-ing, With one ac - cord
 2. Our songs as - cend To Thy most holy dwelling; Our voic - es blend,
 3. With thank-ful - ness Each heart is now o'erflowing; Thy name we bless
 4. Our child - like lays Thou hearest with good pleasure, We lisp Thy praise,

His works and wonders praising; Oh, praise the Lord! Oh, praise the Lord!
 Whilst we Thy praise are tell-ing, Who didst on earth the chil - dren bless.
 For all Thou art be - stowing; Thy praise for ev - er shall be sung.
 Al - though in sim - ple measure; In Thee we joy, to Thee we sing.

1. Ring ting! Ring ting! I wish, I wish I were a prim-rose, A
 2. Nay—stay! Nay—stay! I wish, I wish I were an elm-tree, A
 3. O—no! O—no! I wish, I wish I were a rob-in, A

bright yel-low prim-rose, Bloom-ing with the spring, The
 great, loft-y elm-tree Full of leaves so gay! The
 rob-in or blue-bird, Ev-ry-where to go; Thro'

stoop-ing boughs a-bove me. The wand'ring bees to love me, The
 winds would set them danc-ing, The sun and moon-shine glance in, The
 for-est, field, or gar-den, And ask no leave or par-don, Till

fern and moss to creep a-cross And the elm-tree for a king.
 birds would house a-mong the boughs, And they would so sweet-ly sing.
 win-ter comes with i-cy thumbs Ruffling up our lit-tle wings!

INTRODUCTORY CHAPTER.

GENERAL SUGGESTIONS TO TEACHERS.

Pupils should first of all learn to sing by Rote some songs which could be used for opening exercises and for different hours of the days as Recreation songs. Suitable for that purpose are the songs on pages 121, 128, 131, 135, 137, 139, 141, 147, 150, etc. These songs might be sung by Soprano alone, Soprano and Alto, Soprano, Alto and Bass or in four parts as given. They will be complete in any of these ways.

Page 25, Ex. 1, presents the Major scale to be taught by imitation as a whole. With young pupils this might be preceded for the purpose of ear training by some imitation work of (1) single tones, of different pitch, sung to some special vowel as *ā, â, ē, ô, öö*, etc., and (2) short melodic phrases, or little snatches of song (one line of poetry), the teacher giving the example, the pupils imitating. Ex. 2. When the pupils are familiar with the tones of the scale these syllable names and scale names and the numerals representing the different tones, the teacher may call the numerals (making no skips of tones), the pupils singing the syllable names, and vice versa. This work should be done however without the book in the hands of the pupils. After this the pupils should read from the book, Ex. 2. Nos. I.—VI. Ex. 3. explains itself, but the teacher is advised not to demand skips *over* one or more tones. In all exercises the teacher should give the first tone. The use of the syllable *la, loo, koo* or any other syllable for all tones of an exercise is advisable so that pupils may soon acquire the ability to sing words *and* music at sight. The lower portion of this and succeeding pages in this part of the book (Part II.) is intended for advanced grades, (see Preface) but the teacher can use as much of the explanations therein contained as he may deem advisable.

Page 26. Ex. 4 and 5 as per direction, but may be used as a preliminary without the book, the teacher calling out the numerals the pupils singing the tones with syllable names, *la* or words. In regard to the use of the words in the exercises in the book, it is advisable that pupils should temporarily memorize the couplet of words to be used, so that they may not be compelled to *read* the words as well as the *music* at sight *all the time*. Preference should be given to the *music* reading, although occasionally pupils should read words *and* music at sight. Ex. 6. III. and VI. on the lower part of the page, form alto parts to the exercises of the same number on the upper half of the page. The same is true for all pages up to and including page 44.

Page 27—29 are to be used in the same manner as pp. 25 and 26.

Page 30. § 12 should be thoroughly impressed upon the pupils as it is the foundation of the *movable do* system.

Page 31, 32 should be thoroughly mastered and supplemented by similar exercises furnished by the teacher. The exercises on pp. 25—29 might be represented on the staff and the pupils themselves might also write them on the staff on slates or on paper.

Page 33. It should be thoroughly impressed that *accent* makes measures, bars only *represent* measures to the eye. *Beating time is advisable.*

Page 34. Pupils of lower grades who are using the upper part of the page *only* (see Preface) *need* but the explanation on the upper part of the page, but all explanation on the page *may* be used.

Page 35. Deals with the extension of the scale above and below. It is advisable to give the pitch of *Do* in Ex. 22, *lower* than C and in Ex. 23, a little higher than C.

Page 36, presents the *tie*. Pupils should thoroughly understand the right use of the tie.

Page 37, begins three part measure. There may be some difficulty in the combining of the exercises on the upper and lower half of the page, but pupils should thoroughly master them before proceeding to the next.

Page 38, 39, 40, 41, 42, 43 and 44, should offer no especial difficulty.

Page 45, presents the introduction of the clefs, and the idea of absolute pitch names for the tones. Pupils should thoroughly learn the fact that the *clef* fixes the places where the different pitches are represented on the staff. As an aid to a quick learning of the places of the letters on the staff, pupils should form a number of words composed of these letters, (such as bag, gad, fad, cab, fade, face, etc.) writing a note on the line or space representing a pitch having the name of that letter for its name. For example: In the treble clef, one note in the first space, one in the second space, one on the fourth line, one in the fourth space and another on the fourth line, would represent the pitches F—A—D—E—D, which would form the word *Faded*.

For advanced pupils who take up the bass clef, the relationship between the pitches represented by the bass and treble staff should be thoroughly understood. The fact that the *same* pitch is represented by the first added line *below* the treble staff (C) and the first added line *above* the bass staff, (C) and is called *middle C*, should be made clear, as well as the fact that the treble clef is placed on the second line *above* middle C and the bass clef on the second line *below* middle C, which line would thus naturally represent F and the clef is therefore the F clef. The evolution of the two clefs from their respective letters G and F may also be made interesting.

Pages 46, 47 are an exemplification of the theoretical work on page 45.

Page 48, introduces the idea of keys. The fact of the key being a family of tones, which remain a family no matter in *what* order the tones appear, should be clearly demonstrated, as well as that the arrangement of the tones of a key in the order 1 2 3 4 5 6 7 8 forms the major scale of the key. What was said in previous lessons and in the Preface about the work on the different parts of the divided page, holds true here also and should be observed. Pupils who are taking this work the first time, *need* to know only what is contained on the upper part of the page.

If the pupils have become thoroughly familiar with the key of C, there will be no difficulty in reading in the key of G. The explanation on the lower part of this and many succeeding pages, regarding the formation of the major scale, the use of the sharp etc. should be thoroughly grasped. The essential points to be remembered, are that the tones E and F, and B and C are half steps apart, while all other adjoining tones of the scale of C, (or tones represented on adjoining unaltered staff degrees) are a whole step apart. 2d. that the major scale (which is an arrangement of the tones of a Major key), demands the use of a half step between 3 and 4, and 7 and 8 and a whole step between all other adjoining tones. 3d. that when a staff degree represents a tone a half step *too low* for use in the major scale of any key, a *sharp* must be placed on that degree, and when a staff degree represents a tone a half step *too high* for use in the major scale of any key, a *flat* must be placed on that degree. These three points, when thoroughly understood will explain the reason for the number of sharps or flats in the signatures of the different keys.

Page 49 gives Exercises in the new key. Ex. III. and IV. giving tones of the lower scale.

Page 50, is a preparation for two-and three-part singing. As a further preparation, the teacher might write on the board Ex. 6, III, and IV. (page 26) placing Ex. III. of the lower half of the page *under* Ex. III. of the upper half of the page.

Page 51, begins two-part singing for the younger pupils and page 52 begins three-part singing for the advanced pupils. It is advisable *not* to divide the class in *permanent* divisions of soprano and alto in the singing of the exercises, but instead to let each division occasionally sing the Second or Alto part. In the singing of the songs, such a *permanent* division is advisable. Pupils should understand that where two parts (Soprano and Alto) are written on the same staff, the notes of the Soprano part have their stems up and the notes of the Alto part their stems down, unless both notes are united to the same stem. When a note has two stems it represents both Alto and Soprano.

Page 52, contains two-part exercises on one staff, which are absolutely complete in themselves. The lower part of the page, representing the advanced work, contains a bass part to the same exercises which may however be sung by a second Alto division if there are no basses. This third part is not *necessary* for the enjoyment of the exercises but will add interest and new color to them, and it is therefore advisable that, with young pupils taking this work the first time, this third part be omitted.

Page 53, contains the first two-part (or three-part) songs. The younger pupils, or those going over this work the first time should only study the Soprano and Alto of this and all similar pages in Part II, containing three-part exercises and songs. These exercises and songs being so arranged as to be complete in two parts, (Sop. and Alto) and the reading of the Bass part should be reserved for the advanced grade. When the advanced grade takes this work, a permanent division of Basses should be formed, but the whole advanced grade should learn to read from the bass staff, and learn to sing the bass parts of all songs and exercises, although only the basses will sing it when they are used as three-part songs or exercises. In case the book is used for adults, tenors should in these exercises and songs sing *with* the sopranos.

Page 54 contains two little songs to be studied as explained above. The song on page 170 can also be used.

Page 55 begins the study of more difficult rhythms. Ex. 48. I. and II. should be thoroughly comprehended and, the fact, that, when there are two tones to be sung in the time of the tone to which we give the beat, the first tone falls *on* the beat and the other *after* the beat should be made clear. In Ex. 49, 50 and 51 pupils should beat time and say *ta* to each note, until they can give the rhythm of each exercise perfectly. The term rhythm in music means much. It means first of all, *motion*. Anything without rhythm has no motion, no life, no pulse. But it means much more than that. It means character as well. A simple statement for the terms rhythm and rhythmic, would be, that, tones of different lengths following each other and containing heavy and light accents at equal intervals of time make *rhythm*. This is not *all* there is of rhythm but it is a *portion* of the truth.

Page 56 gives rhythmic exercises on the staff. Pupils should first read them rhythmically, saying *tā* for each note, and should *then* sing them with syllables or with *la* or *ü*. Songs on pp 127, 141, 167, 170 may also be used.

Page 57 introduces the key of F major. The lower part of the page gives explanation of its formation. Pupils should form this scale by letter, and on the treble staff as well as on the bass staff.

Pages 58 and 59 are further illustrations of the key of F major.

Page 60. Introduces the dotted quarter note. Ex. 57, I, II and III should be taken in direct succession, II and III being exactly the same in effect, but different in appearance. The fact that a dot after a note, rest or dot, is equal to and adds thereto half the time value of that note, rest or dot should be made clear. This explanation *can* however be omitted at this time, and made later on.

Page 61. Contains a Song and a Round, containing the dotted quarter note. Songs on pp 122, 126 may also be used.

Page 62. Introduces Chromatic tones, which are in short, tones not belonging to the key. Ex. 61, I demands great care upon the teachers' part. The teacher should draw on the board a similar Chromatic scale ladder, (on a larger scale) and daily practice should be kept from that ladder, *but no skips to and from chromatic tones should be attempted at this time.* The teachers might point Ex. 61, II, VI from the ladder on the board, the pupils' books being closed. In these exercises the halfsteps are all downward, that is from a tone to another a halfstep lower. Ex. 62 may be treated in the same manner.

Page 63 presents chromatic tones on the staff and should be thoroughly mastered.

Page 64 presents chromatic tones in the key of G major. §§ 70, 71 and 72 should be made perfectly clear, as the exercises furnish abundant illustrations.

Page 65 is a further illustration of chromatic tones. What was said of previous three-part exercises and songs should be observed: beginning pupils should sing only the Soprano and Alto. Songs on pp 125, 141, 154, 167 may also be used.

Pages 66—75. Introduce and exemplify the keys of F major, B \flat major and D major with the chromatic tones occurring in these keys. Whenever any exercise or song offers any rhythmical difficulty, it should be practiced like the rhythmic exercises by saying *ta* to each note, until the rhythm is felt. The advanced pupils should study the formation of the major scales of the new keys as explained before. Songs on pp. 120, 121, 145, 147 may also be used.

Page 76. Introduces the fact that any note may represent the beat, and also the different measure signs. In Ex. 87, I, II and III are exactly alike in rhythm and effect and differ only in representation. The same is true of Ex. 88, I, II and III, and Ex. 89, I, II and III, the method of representation being optional with the composer. It should be especially understood that these exercises are *exactly* alike in effect, and that $\frac{1}{2}$ measure is not necessarily any faster than $\frac{3}{4}$ measure.

Pages 77—85. Completes the seven principal keys with their chromatic tones. We have now had the key tone on every line and space of the staff, and in all the succeeding keys, *do* will fall on one of the places used before. Further songs may be found on pp. 130, 144, 150, etc.

Pages 86—91. Illustrate the key of E major and A \flat major with their chromatic tones and continues the use of varied rhythms.

Page 92. Introduces the signs for the speed of songs and exercises. The terms for the five principal *tempos* mentioned should be learned. The first compound measure $\frac{6}{8}$ is also introduced. In Ex. 121, I and II differ only in *accent*, see § 98.

Pages 93—103. Deal with examples of $\frac{3}{4}$ measure and introduce the last of the keys in ordinary use, B major and D \flat major; there are however four other major keys, F \sharp major, (6 sharps) C \sharp major, (7 sharps) G \sharp major, (6 flats) and C \flat major, (7 flats), but as their key tone is in the same place as that of some previous key, they will offer no difficulty in reading, and as they are but very rarely used, examples in these keys are unnecessary in a book of this kind and for this purpose.

Pupils should now return to the first of Part II and review and master all that was not mastered before. Study the lower portion of the pages, learning to read in the bass clef, etc.

Part III will offer no difficulty if the previous work has been learned.

The teacher is urged not to practice *too* much on exercises, which, no matter *how* well they are written, will never furnish the pleasure nor foster the love of song as the songs will do. It is therefore better to sing *much* and study *technics a little*, than to study *technics much* and sing but *little*.

PART II.

The Elements of Music and Musical Notation.

THE TONES OF THE SCALE.

Ex. 1. Imitation work.

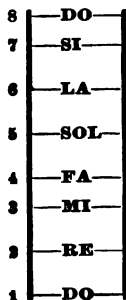
- I. 1 2 3 4 5 6 7 8—8 7 6 5 4 3 2 1—**
do, re, mi, fa, sol, la si, do, do, si, la, sol, fa, mi, re, do.
- II. 8 7 6 5 4 3 2 1—1 2 3 4 5 6 7 8—**
do, si, la, sol, fa, mi, re, do, do, re, mi, fa, sol, la, si, do.

Ex. 2. Sing with scale names and singing names.

- I. 1 2 1 2 3 2 1—2 3 2 1 2 2 1—**
- II. 1 1 2 2 3 3 2—2 2 3 2 1 2 1—**
- III. 1 2 3 3 2 3 2—3 2 3 2 3 2 1—**
- IV. 1 2 3 2 3 2 1—2 3 3 2 1 2 3—**
- V. 1 2 3 3 2 2 3—3 2 2 1 2 2 3—**
- VI. 3 2 1 1 2 2 3—2 1 2 3 3 2 1—**

Ex. 3. Sing from the scale ladder on the blackboard (the teacher pointing) with scale names, singing names, and with syllable *la* or *koo*.

SCALE LADDER.



1. Musical sounds are called *tones*.
2. A major scale consists of eight tones in a certain regular order. (See the scale ladder.)
3. The numerals indicate the place of each tone in the scale and are called the **SCALE NAMES**.
4. For singing purposes the syllables *do, re, mi, fa, sol, la, si, do*, are used instead of the numerals and are called the *singing names* or **SYLLABLE NAMES**.
5. When a dash (—) is placed after a numeral, it indicates a longer tone.

Ex. 1, 2 and 3 as above.

Ex. 4. Sing with scale names, singing names, *la* and *koo*.

- I. 1 2 3 4 3 2 1—2 3 4 3 2 2 1—
 II. 1 2 3 3 4 3 2—3 4 3 4 3 2 1—
 III. 1 2 3 4 3 4 3—4 3 4 3 2 2 1—
 IV. 1 2 2 3 3 4 4—3 4 4 3 3 2 3—
 v. Sing from scale ladder on the board; teacher pointing.

Ex. 5. Sing each exercise with scale names, singing names, *la* or *words*.

- I. 1 2 3 2 3 4 5—5 4 3 2 3 2 1—
 Hear the pat - ter of the rain, Tap - ping on the win - dow pane.
 II. 1 1 2 2 3 3 4—5 5 4 4 3 2 1—
 III. 1 2 3 3 4 4 5—5 4 4 3 3 2 1—
 IV. 1 2 3 4 5 5 5—4 3 3 2 1 2 3—
 v. 3 4 5 5 4 3 2—3 4 4 3 3 2 1—
 VI. Sing from scale ladder or numerals on the board.

Ex. 6. Sing each exercise with scale names, syllables, or words.

- I. 1 2 3 4 5 6 5—6 5 5 4 3 2 1—
 Let us sing a mer - ry lay, Time will quick-ly pass a - way.
 II. 1 1 2 2 3 4 5—6 5 6 5 5 4 3—
 III. 1 2 3 3 4 5 6—5 6 5 4 3 4 3—
 VI. 3 4 5 5 6 6 5—4 5 4 3 3 2 1—

Ex. 4 and 5 as above. For directions see Introductory Chapter, pages 21—24.

Ex. 6. I and II as above.

- III. 1 2 1 1 2 3 4—3 4 3 2 1 2 1—
 IV. 1 2 3 3 4 4 3—2 3 2 1 1 2 1—

Ex. 7. Sing each exercise as before and with words.

I. 1 2 3 3 3 4 5 — 5 5 6 5 6 7 8—
Let us sing a lit-tle song, Time will quick-ly pass a-long.

8 7 6 7 8 7 6 — 5 6 5 4 3 2 1—
Nev-er mind how long the day, Sing-ing makes it fly a-way.

II. 1 2 3 4 5 6 5—6 7 8 7 6 6 5—
6 7 8 7 6 5 4—3 4 5 4 3 2 1—

III. 8 7 8 7 6 7 8—7 6 5 6 5 4 3—
4 3 2 3 4 5 6—6 5 6 7 8 7 8—

IV. 3 4 5 5 6 7 8—7 7 6 5 4 3 2—
3 2 1 2 3 4 5—5 5 6 6 7 7 8—

V. 5 4 3 4 5 5 6—6 7 8 7 7 6 5—
6 7 8 8 7 6 5—4 3 4 3 2 2 1—

Ex. 7. Senior pupils sing their exercises at the same time as the junior pupils.

I. As above.

II. 1 2 1 2 3 4 3—4 4 3 3 4 4 3—
4 4 3 3 4 3 2—1 2 3 4 5 4 3—

III. 1 2 3 3 4 4 3—4 4 3 4 3 2 1—
2 3 4 3 2 3 4—4 3 4 4 3 2 3—

IV. 1 2 3 3 4 4 3—2 3 4 3 2 1 2—
1 2 3 4 5 4 3—4 3 4 4 5 4 3—

V. 3 2 1 2 3 3 4—4 4 3 2 3 4 3—
4 4 3 3 4 4 3—4 5 6 5 6 7 8—

Ex. 8. Skips over one tone of the scale. *Thirds.*

I.	1	2	3	1	3	4	5—5	4	3	5	6	7	8—
II.	1	2	3	3	4	5	3—4	5	3	1	2	3	1—
III.	1	2	3	1	3	4	5—4	3	5	3	1	3	1—
IV.	3	1	3	4	5	3	2—3	4	5	3	5	3	1—
V.	1	3	5	4	3	5	4—4	5	4	3	4	5	3—
VI.	5	3	1	3	5	6	5—6	6	5	3	1	3	1—

Ex. 9.

I.	1	2	3	4	4	6	5—6	6	5	3	1	3	1—
II.	1	2	4	3	2	4	3—5	4	3	1	2	4	3—
III.	3	4	2	3	4	5	6—6	5	4	6	5	4	3—
IV.	1	2	4	3	5	4	3—4	6	5	3	4	2	1—
V.	5	3	4	2	1	3	5—6	5	4	6	5	3	1—
VI.	1	2	3	4	5	5	5—4	3	3	2	1	2	3—

6. The highness or lowness of a tone is called its **PITCH**.

7. The difference in pitch between two tones is called an **INTERVAL**.

8. A leap or skip *over* one tone of the scale is called a leap of a third. The starting tone and the landing tone form an interval called a **THIRD**.

Ex. 8. I, II, III and IV as above.

V.	3	1	3	2	1	3	2—2	3	2	1	2	3	1—
VI.	3	5	3	1	3	4	3—4	4	3	1	3	5	3—

Ex. 9. I, II, III and IV as above.

V.	3	1	2	4	3	1	3—4	3	2	4	3	5	3—
VI.	3	1	3	2	4	5	3—3	5	4	3	4	2	3—

I LOVE THE SEASONS.

5 3 5 5 6 7 8 — 7 6 5 6 5 4 3—

1. Love - ly are the days of Fall, Yet I love the sea - sons all.
 2. Win - ter brings us snow and ice, Sum - mer, days that are so nice.

4 3 5 4 6 6 7 — 8 6 5 6 8 7 8—

1. Sum - mer, Win - ter, Fall and Spring, And of each there's much to sing.
 2. Spring, the birds and sweet - est hours— Au - tumn, trees that look like flow'rs.

THE CRICKET.

3 5 6 5 6 7 8 7 6 8 7 6 5 4 3—

1. Cheer - ful lit - tle chirp - ing crick - et, Thank you for your ser - e - nade;
 2. In some cor - ner dark and lone - ly, All un - seen, un - found, you sing;

4 3 5 4 6 5 7 6 5 6 7 8 8 7 8—

1. Gai - ly, light - ly all the even - ing, You your fair - y lute have played.
 2. By your mer - ry mu - sic on - ly Do we know you, hap - py thing.

I LOVE THE SEASONS.

3 1 3 3 4 2 3 — 2 4 3 4 3 2 1—

1. Love - ly are the days of Fall, Yet I love the sea - sons all.
 2. Win - ter brings us snow and ice, Sum - mer, days that are so nice.

2 1 3 2 4 3 2 — 3 4 3 4 2 4 3—

1. Sum - mer, Win - ter, Fall and Spring, And of each there's much to sing.
 2. Spring, the birds and sweet - est hours— Au - tumn, trees that look like flow'rs.

THE CRICKET.

1 3 4 3 4 2 3 5 4 3 2 4 3 2 1—

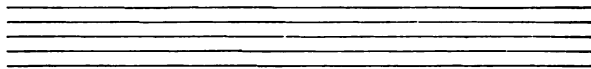
1. Cheer - ful lit - tle chirp - ing crick - et, Thank you for your ser - e - nade;
 2. In some cor - ner dark and lone - ly, All un - seen, un - found, you sing;

2 1 3 2 4 3 5 4 3 4 4 3 2 4 3—

1. Gai - ly, light - ly all the even - ing, You your fair - y lute have played.
 2. By your mer - ry mu - sic on - ly Do we know you, hap - py thing.

NOTATION.

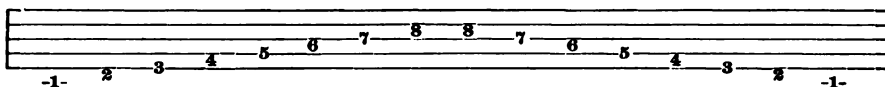
9. Five horizontal lines the same distance apart are called a **STAFF**.



10. The staff is used to represent the *pitch* of tones.

11. Each line, and the space on each side of each line represents a different sound. The lines and spaces are called staff degrees.

12. The tone 1 may be represented by *any* line or space of the staff, (any staff degree.)



Ex. 10. Practice reading from the staff with numerals on the blackboard, the teacher pointing, using singing names.

Ex. 11. Practice reading from the staff *without* numerals, using scale names and singing names.

Ex. 12. Practice reading from the staff, with and without numerals, using the syllable *la*.

13. Instead of the numerals, *notes* are used on the staff.

14. A note on a line or space of the staff, calls for the tone represented by that line or space.

15. The most commonly used note is called a quarter note (♩).

Ex. 13. The scale on the staff in quarter notes.



16. This sign (♩) is called a Pause or **HOLD** and calls for a longer tone.

Ex. 14. Sing with scale names, singing names and *la*.



NOTE.—When the page is not divided, *all* the pupils should study *all* the work on that page.

Ex. 15. Sing each exercise with scale names, singing names. or words.

I. 
 Al - most all the birds have gone, Rob - in red - breast sings a - lone.


II. 

III. 

IV. 

V. 

Ex. 15. I and II as above.

III. 
 Al - most all the birds have gone, Rob - in red - breast sings a - lone.

IV. 

V. 

Ex. 16. Sing each exercise with scale names, singing names, la or words.



Flow - ers, flow - ers, pret - ty flow'rs, Love - ly make the sum - mer hours.



Ex. 16. Leaps of a third.



Flow - ers, flow - ers, pret - ty flow'rs, Love - ly make the sum - mer hours.



ACCENT. RHYTHM.

Ex. 17. Sing strong tones for the heavy numerals and weak tones for the light numerals.

1 2 3 2 3 4 5 5 6 5 6 7 8 7 8 8

17. When we sing strong tones for the heavy numerals, we divide the tones into groups called *measures*; each strong tone being the beginning of a *measure*.

18. A vertical line called a *bar* is used to mark the end of each measure. A heavy or double bar is placed at the end of the exercise or song.

Ex. 18.

1 2 | 3 2 | 3 4 | 5 5 | 6 7 | 8 7 | 8 8 |

19. In this exercise there are two tones or parts in each measure, one strong and one weak part.

20. Any part of a measure may be silent and have no tone in it. When we use numerals such a silence is shown by the numeral 0; when we use the staff it is shown by this sign \times called a *quarter rest*.

Ex. 19.

I. 1 2 | 3 0 | 3 4 | 3 2 | 3 4 | 5 0 | 6 7 | 8 0 |

II. 3 4 | 5 5 | 6 7 | 8 8 | 7 6 | 5 0 | 5 4 | 3 0 |

III. 5 0 | 4 0 | 3 4 | 3 2 | 2 3 | 4 0 | 3 2 | 1 0 |

IV. 8 7 | 6 6 | 5 0 | 4 3 | 2 3 | 4 5 | 6 7 | 8 0 |

21. The two parts of each of these measures may also be shown by moving the hand *down* for the strong part of the measure, *up* for the weak part of the measure. This is called *beating time*.

Ex. 20. Sing like previous exercises and beat time.

I. 1 0 | 2 0 | 3 4 | 5 0 | 6 0 | 5 0 | 6 7 | 8 0 |


II. 8 0 | 7 6 | 5 0 | 4 0 | 3 2 | 3 4 | 3 2 | 1 0 |


III. 3 4 | 5 0 | 6 5 | 4 3 | 4 5 | 6 0 | 7 7 | 8 0 |


All the work as above.


22. When there are two parts in a measure, the number 2 is the upper one of two numbers on the staff at the beginning. These *two* numbers are called the *measure sign*.


Ex. 21. Beat time and sing with scale names, syllable names or words.

I. 
Leaves are gone, Flow'rs are gone, Pur-ple as-ters bloom a-lone.

II. 

III. 

IV. 

V. 

23. When a quarter note (♩) receives the beat, the number 4 is the lower one of the two numbers on the staff at the *beginning*.

Ex. 21. I and II as above.


III. 
Leaves are gone, Flow'rs are gone, Pur-ple as-ters bloom a-lone.

IV. 

V. 

24. When we sing *above* upper *do*, we sing in a higher scale of which upper *do* is 1 and the tones above this *do* will be again 2 (re), 3 (mi), etc.


Ex. 22. Sing with scale names, singing names and *la*.


I. 

II. 


25. When we sing *below* lower *do*, we sing in a lower scale of which lower *do* is 8, and the tones below this *do* will be again 7 (si), 6 (la), etc.


Ex. 23. Sing with scale names, singing names and *la*.

I. 

II. 


Ex. 24. Sing with syllable names, *la*, or words.


I. 



II. 

Ex. 22 and 23 as above.

Ex. 24. Sing with syllable names, *la*, or words.

I. 

II. 

26. A tone lasting through two beats of a measure may be represented by two tied quarter notes , or a half note . The curved line connecting two notes on the same line or space is called a TIE.

Ex. 25. With leaps of a third.



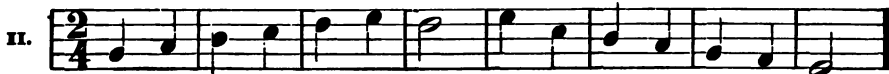
Oh, the brisk and mer - ry rain, Bring-ing glad-ness in its train.



Ex. 26.



From the gar - den, field and wood, Sing, oh, sing the Lord is good.



Ex. 25.



Oh, the brisk and mer - ry rain, Bring-ing glad-ness in its train.



Ex. 26.



From the gar - den, field and wood, Sing, oh, sing the Lord is good.



Ex. 27. Sing strong tones for the heavy numerals and weak tones for the light numerals.

I. 1 2 3 2 3 4 3 4 5 6 5 6 7 8 7 6 5 4 3 3 2 1 2 1
 II. 1 2 1 2 3 2 1 2 3 4 3 4 5 6 5 4 3 4 5 6 7 8 8 8
 III. 3 4 3 2 3 4 5 4 3 2 1 2 3 4 5 6 7 8 7 6 7 8 8 8

27. When we sing strong tones for the heavy numerals in these exercises, we divide the tones into measures each containing three tones.

28. The strong tone is always the beginning of a measure.

29. When there are three parts in a measure, we beat time, **DOWN**, for the strong tone or strong part of the measure, and *left, up* for the weak parts of the measure.

30. When there are three parts, or three beats in a measure, the number 3 is always the upper one of the two numbers on the staff at the beginning.

Ex. 28. Sing with scale names, syllable names, *la* or *koo*.

I.

II.

III.

Ex. 27 and Ex. 28—I as above.

Sing with scale names, syllable names, *la* or *koo*.


II.

III.

Ex. 29. Sing with scale names, syllable names, or la.

I. 

II. 

31. A DOTTED HALF NOTE, , may be used instead of three tied quarter notes.

III. 

Ex. 30. Sing with syllable names, la, or words.

I. 

Come to the meadow, come to the wood, Study sweet nature in si - lent mood.

II. 

Ex. 29. I and II as above.

IV. 

Ex. 30. Sing with syllable names, la, or words.

I. 

Cometo the meadow, come to the wood, Stu-dy sweet nature in si - lent mood.

II. 

39. A leap or skip over two tones of the scale is called a leap of a fourth. The starting tone and the landing tone will form the interval of a fourth.

Ex. 31. Sing with syllable names, la or words.

I. 

II. 

THE BELLS' GOOD NIGHT.

"WINTHROP."

Lively.



1. List to the bells in the stee - ple, ding, dong!
2. While near your bed they are ring - ing, ding, dong!

Call - ing a - far to the peo - ple, ding, dong! Good night, ding,
Your lov - ing moth - er is sing - ing this song. Good night, dear


ding! Good night! ding dong! Good night, good night, good night!
one, Good night! dear one! Good night, good night, good night!

Ex. 31. I and II as above.

THE BELLS' GOOD NIGHT.

"WINTHROP."

Lively.



1. List to the bells in the stee - ple, ding, dong!
2. While near your bed they are ring - ing, ding, dong!

Call - ing a - far to the peo - ple, ding, dong! Good night, ding,
Your lov - ing moth - er is sing - ing this song, Good night, dear

ding! Good night, ding, dong! Good night, good night, good night!
one! Good night, dear one! Good night, good night, good night!

33. A song or exercise may begin with *any* part or beat of the measure. The missing parts or beats will then form the last measure of the song or exercise.

34. When a song or exercise begins with any other than the *down* beat, it begins and ends with a broken measure.

Ex. 32. Sing with syllable names, la or words.



When Christmas bells be - gin to ring, The children will re - joice and sing.

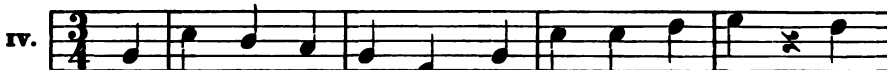


The snow - flakes are fall - ing so soft and so light.

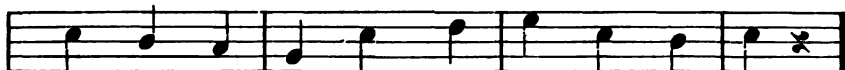


When the May time comes the pret - ty flow'rs will bloom a - gain.

BE BRAVE.



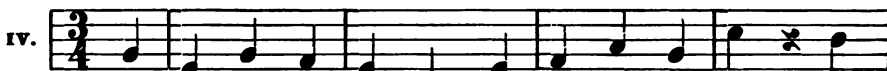
1. Be brave lit - tle sol - diers, Who'll fight for the right, Be -
2. You need for your weap - on A heart that is pure, A



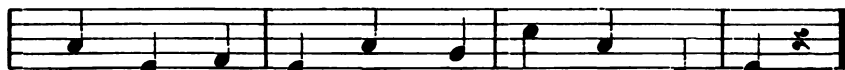
fore and be - hind you, The foe is in sight.
will that is read - y To do and en - dure.

Ex. 32 as above.

BE BRAVE.



1. Be brave, lit - tle sol - diers, Who'll fight for the right, Be -
2. You need for your weap - on A heart that is pure, A





fore and be - hind you, The foe is in sight.
will that is read - y To do and en - dure.


FOUR PART MEASURE.


35. When the number 4 is the upper one of two numbers on the staff at its beginning, it means that there are four *beats* or parts in the measure. We beat time for four part measure, **DOWN**, left, right up.

Ex. 33. Sing with syllable names, *la* or *koo*.

I. 

II. 

III. 

IV. 

Ex. 33. Sing with syllable names, *la* or *koo*.

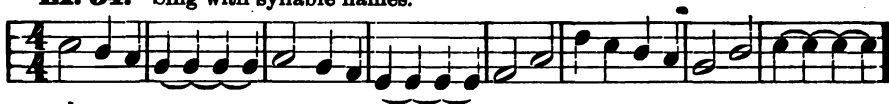
I. 

II. 

III. 

IV. 

Ex. 34. Sing with syllable names.

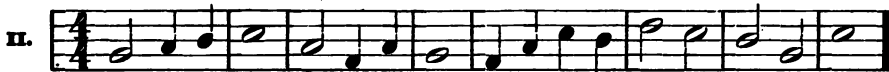


36. A whole note (O) is equal to four tied quarter notes, and may be used in their stead.

Ex. 35. Sing with syllable names, la, or words.



Sing we a song, sing we a song, Mu - sic makes us happy all day long.



Ex. 34. As above.

Ex. 35. Sing with syllable names, la, or words.




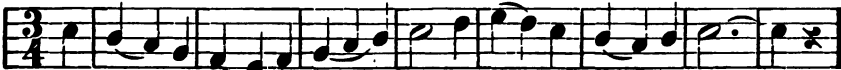
Sing we a song, sing we a song, Mu - sic makes us hap - py all day long.




37. When a curved line is placed over or under two or more notes on different lines or spaces, one syllable or word must be applied to all these notes. Such a curved line is called a **SLUR**.

Ex. 36. Sing with syllable names, la or words.

L.  **Slur.**
The set-ting sun is call - ing the wea - ry world to rest.
tie.

II. 

II. 

FROM THE HEAV'NS ABOVE YOU.



1. From the heav'ns a - bove you, Where bright an - gels dwell,
2. God is He who sends you Each your dai - ly bread,



God will ev - er love you, If you serve him well.
He it is who guards you, Sleep-ing in your bed.

Ex. 36. As above.

FROM THE HEAV'NS ABOVE YOU.



1. From the heav'ns a - bove you, Where bright an - gels dwell,
2. God is He who sends you Each your dai - ly bread,



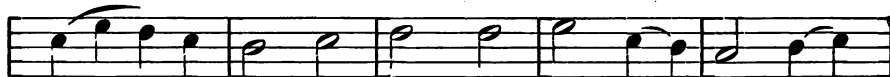
God will ev - er love you, If you serve Him well.
He it is who guards you, Sleep-ing in your bed.

THANKSGIVING SONG.

A. J. G.



1. O Lord of Har - vests, hear our praise, A hymn of
 2. Thy good - ness marks the roll - ing year, Thy gra - cious
 3. We thank Thee for the pow'r and will, Some cor - ners



grate - ful joy we raise To Thee whose ev - er
 love is ev - er near; Lord, let the fruit of
 of thy field to till; O pur - i - fy our



boun - teous hand Has crowned with har - vest - tide the land.
 char - i - ty Be glad - ly ren - dered back to Thee.
 hearts that we May give our - selves, O Lord, to Thee.

THANKSGIVING SONG.

A. J. G.



1. O Lord of Har - vests, hear our praise, A
 2. Thy good - ness marks the roll - ing year, Thy
 3. We thank Thee for the pow'r and will, Some



hymn of grate - ful joy we raise To Thee whose ev - er
 gra - cious love is ev - er near; Lord let the fruit of
 cor - ners of Thy field to till; O pur - i - fy our



boun - teous hand Has crowned with har - vest - tide the land.
 char - i - ty Be glad - ly ren - dered back to Thee.
 hearts that we May give our - selves, O Lord, to Thee.

38. The numerals 1, 2, 3, etc., and the syllable names *do, re, mi*, are used to show us the *place of each tone* in a scale, but are *not* the *real* names of the tones.

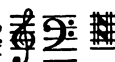
39. Each tone has a name of its own which is always the same and is called its **PITCH NAME**.


40. The names of the first seven letters of the alphabet are used as the pitch names of the tones.

41. A scale is named after the pitch name of the tone upon which it begins, and which is taken as 1 or *do* of the scale.

Ex. 37. Major scale of C.

- I. Scale names 1 2 3 4 5 6 7 8 | 8 7 6 5 4 3 2 1
- II. Singing names *do re mi fa sol la si do* | *do si la sol fa mi re do*.
- III. Pitch names c d e f g a b c | c b a g f e d c.
- IV. Teacher calling numerals, pupils sing pitch names.
- V. Teacher calling pitch names, pupils sing syllable names.


42. By means of signs called Clefs,  placed upon the staff, each staff degree is made to represent the pitch of a definite tone.

43. When this sign  called the G clef or Treble clef is placed upon the staff, the first little or **ADDED LINE** below the staff represents the tone C. (called *middle C*.)

Ex. 38. Major scale of C. Sing with scale names, syllable names, and pitch names.



II. Pupils sing from a blank staff (with a G clef on it), on the blackboard, the teacher pointing, pupils singing pitch names.

44. When this sign  called F clef or Bass clef, is placed upon the staff, the second space of the staff represents the tone C. (an octave below *middle C*.)

Ex. 38. Major scale of C. Sing with scale names, syllable names, and pitch names.



II. Pupils sing from a blank staff (with an F clef on it), on the blackboard, the teacher pointing, pupils singing pitch names, scale names, syllable names.

Ex. 39. Sing each exercise with syllable names, pitch names and words.



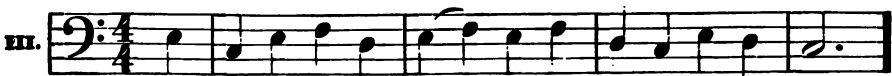
The com-ing of the spring-time Makes win-ter wail and weep.



Ex. 15. Sing each exercise with syllable names, pitch names and words.



The com-ing of the spring-time Makes win-ter wail and weep.



45. A leap or skip over three tones of the scale or three staff degrees, is called a skip of a FIFTH. The starting tone and the landing tone, as well as the two staff degrees where they are represented will form the interval of a FIFTH.

Ex. 40. Sing with scale names, syllable names, pitch names, and la.

I.

II.

SUNLIGHT AND MOONLIGHT.

1. The sun-shine is a glorious thing, That comes a - like to all, It
2. The moonlight is a gen - tle thing, Thro' windows it does gleam, Up-

lights the poor man's home, And al - so gleams on hous - es tall.
on the snow - y pil - lows, Where the hap - py chil - dren dream.

Ex. 40.

I.

II.

SUNLIGHT AND MOONLIGHT.

1. The sun-shine is a glorious thing, That comes a - like to all, It
2. The moonlight is a gen - tle thing, Thro' windows it does gleam, Up-

lights the poor man's home, And al - so gleams on hous - es tall.
on the snow - y pil - lows, Where the hap - py chil - dren dream.

KEYS.

46. Tones belong together in families called **KEYS**, each of which is grouped around the tone which is taken as 1 of the scale or *do* and which is called the **KEY TONE**.

47. These families of tones or **KEYS** are named after the tone which is taken as 1 or *do*, or key tone.

48. In all the previous exercises the tone C was taken as 1 or *do*, or key tone and therefore we sang in the family or **KEY** of c.

49. Any tone may be taken as 1 or *do*, but, when any other tone than C is taken as key tone (1 or *do*), it must be indicated by a sign or signature at the beginning of the staff, consisting of one or more sharps (#) or flats (b) which form the **KEY SIGNATURE**.

50. When the tone G is taken as key tone, the key signature will be one sharp (#) at the beginning of the staff on the fifth line.

Major scale of the key of G, or G major scale.



51. The difference in pitch between tones represented on adjoining staff degrees is not the same for all.

SCALE LADDER.

52. The scale ladder, which is a picture of the Major scale of C, shows us that although the pitches of the tones of that scale are represented on adjoining staff degrees, the distance or difference in pitch between E and F (3, 4) and B and C (7, 8) is smaller than that between other adjoining tones.

This smaller distance is called a **HALF STEP**, (H. S.) while that between the other adjoining tones is called a **WHOLE STEP** (W. S.)

The Major scale of C on the staff.



53. Any staff degree may be made to stand for a tone a half step *higher* by placing a sharp (#) on that degree. The pitch name of the new tone thus represented, will be the same *letter* as before but with a sharp added to the letter as F#, C#, etc.

54. When we form a scale with G as key tone (1 or *do*),

G	A	B	C	D	E	F	G
1	2	3	4	5	6	7	8
	W.S.	W.S.	H.S.	W.S.	W.S.	H.S.	W.S.

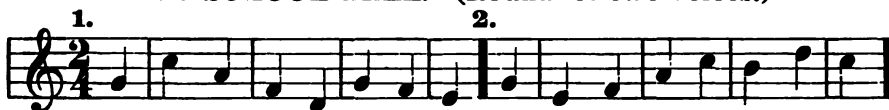
we find that there is a half step between 6 and 7, and a whole step between 7 and 8. The form of the major scale demands a whole step between 6 and 7 and a half step between 7 and 8, therefore the tone F is a half step too low for use in the key of G. We therefore use a tone a half step higher (F#) and represent it on the same degree, which will bring the half step in the right place between 7 and 8. When this sharp is placed on the degree which is thus altered, immediately after the clef, it forms the signature of the key of G. Major.

Major scale of G, or G major scale.



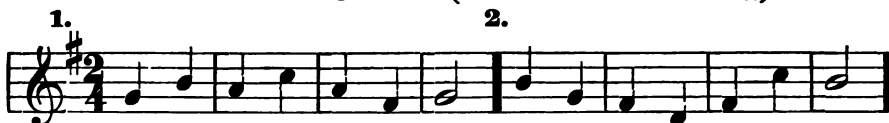
TWO AND THREE PART ROUNDS.

THE SCHOOL BELL. (Round for two voices.)



The school bell in its morn-ing call Says, come to stud - y one and all.

ALL THE WORLD. (Round for two voices.)



All the world is daz-zling snow, Come, O come and let us go.

THE GOLDEN RULE.

JENKINS.

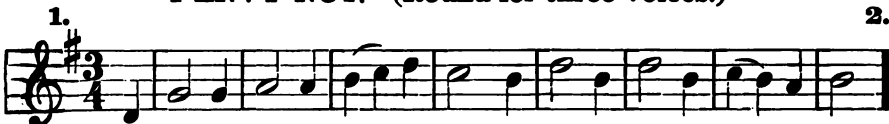


Be you to oth - ers kind and true, And al - ways un - to

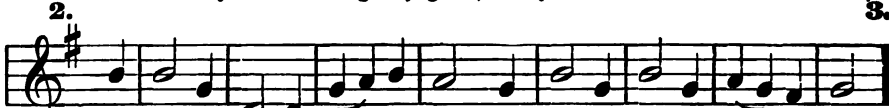


oth - ers do, As you'd have oth - ers do to you.

I ENVY NOT. (Round for three voices.)



I en - vy not the might - y great, Those pow'r - ful rul - ers of the State,



Who set - tle na - tions as they please, And gov - ern at th' ex - pense of ease,



No, I'll be great by be - ing good; To guide my - self is all I would.

TWO PART SINGING.*

55. A HALF REST (—) denotes a silence equal to two quarter rests.

56. A WHOLE REST (—) denotes silence during the whole measure.

Ex. 42. Sing with syllable names, and pitch names.



Ex. 43.



Ex. 44.

Ex. 42 and 43 on the same staff.

I.

II.

57. When the *first* portion of a song or exercise is to be sung twice it is separated from the remainder by a double bar with dots before it: When any *other* portion is to be repeated it is inclosed between two double bars with dots:

Ex. 45.


I.

II.

III.

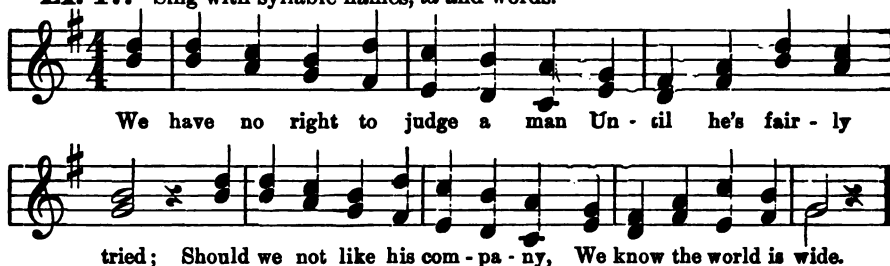
*For directions see Introductory chapter.

Ex. 46. Sing with syllable names, *la* and words.



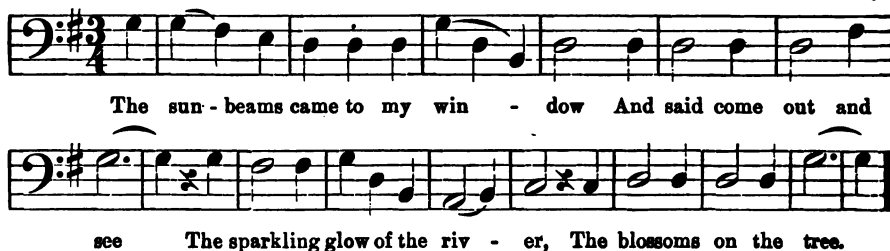
The sunbeams came to my win - dow And said come out and see The
spark-ling glow of the riv - er, The blos - soms on the tree.

Ex. 47. Sing with syllable names, *la* and words.



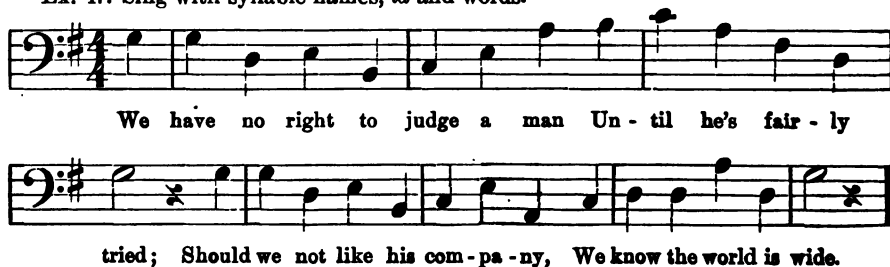
We have no right to judge a man Un - til he's fair - ly
tried; Should we not like his com - pa - ny, We know the world is wide.

Ex. 46. Sing with syllable names, *la* and words.



The sun - beams came to my win - dow And said come out and
see The sparkling glow of the riv - er, The blossoms on the tree.

Ex. 47. Sing with syllable names, *la* and words.



We have no right to judge a man Un - til he's fair - ly
tried; Should we not like his com - pa - ny, We know the world is wide.

THE BLUEBIRDS ARE SINGING.

53

J. R. MURRAY.

1. The blue-birds are sing-ing So mer-ry and gay, Sweet joy-bells are
2. The blue-birds are sing-ing, Sweet flow-ers a - rise, Warm air we are

The musical notation consists of a treble and a bass staff in 3/4 time. The treble staff contains two lines of music, each with two measures of lyrics. The bass staff contains two lines of music, each with two measures of lyrics. The notes are mostly quarter and eighth notes, with some rests.

ring-ing Their mu - sic to - day, The blue-birds are sing-ing Up-
bringing, And bright sun - ny skies. The blue-birds are sing-ing Their

The musical notation continues from the previous block. The treble staff has two lines of music, each with two measures of lyrics. The bass staff has two lines of music, each with two measures of lyrics. The notes are mostly quarter and eighth notes, with some rests.

on the bare bough, Where warm air is bring-ing Some ten-der buds now.
sweet round-e-lay, While flow-ers up-spring-ing Are thinking 'tis May.

The musical notation continues from the previous block. The treble staff has two lines of music, each with two measures of lyrics. The bass staff has two lines of music, each with two measures of lyrics. The notes are mostly quarter and eighth notes, with some rests.

THE MERRY HEART.

1. The mer-ry heart, the mer-ry heart, Of heav-en's gifts I hold the best.
2. And they who feel its pleas-ant throb, Tho' dark their lot are tru-ly blest.

The musical notation consists of a treble and a bass staff in 4/4 time. The treble staff contains two lines of music, each with two measures of lyrics. The bass staff contains two lines of music, each with two measures of lyrics. The notes are mostly quarter and eighth notes, with some rests.

THE BELLS OF EVE.

SILCHER.

1. The bells of eve are call - ing, The wea-ry world to rest, Their
2. The mes-sage they are ring - ing, The words they seem to say, Are:



mel - low tones are fall - ing, Up - on our ears so blest.
"Let us now be sing - ing, To close the long, long day."

CHARMING LITTLE LILY.

A. J. G.

1. Charming lit - tle lil - y, Spark-ling in the morn-ing dew,
2. Col - ors like the morn - ing, Form thy sin - gle charming dress;
3. Pur - est lit - tle flow - er, Clear as bril-liant morn-ing light;

Who's ca-ressed more free - ly, Love - ly flow'r, than you?
Who in bright a - dorn - ing, Can thy hue sur - pass?
Sign of heav'n - ly pow - er, Ev - er pure and bright.

58. Two short tones may be sung in the time of the tone to which we give one beat. Their length is represented by notes like these  or  called EIGHTH NOTES.

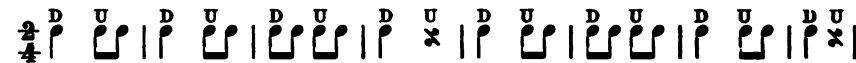
Ex. 48.


I. 


II. 


Ex. 49.

RHYTHMIC EXERCISES IN $\frac{1}{2}$ MEASURE.

I. 


II. 

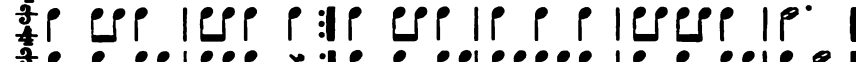
III. 


IV. 


Ex. 50.

RHYTHMIC EXERCISES IN $\frac{1}{2}$ MEASURE.

I. 

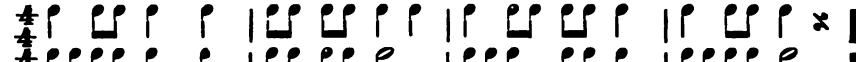
II. 


III. 

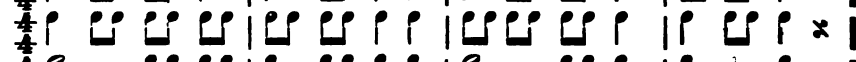
IV. 

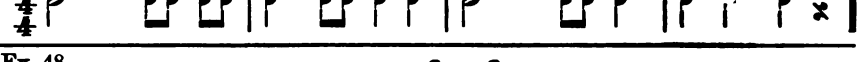
Ex. 51.

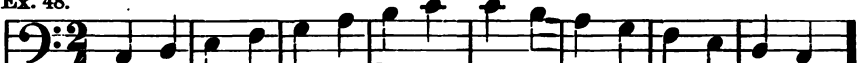
RHYTHMIC EXERCISES IN $\frac{1}{2}$ MEASURE.

I. 

II. 

III. 

IV. 

V. 

Ex. 48.

I. 

II. 

Ex. 49, 50 and 51 as above.

Ex. 52.

I. 

II. 

III. 

IV. 

V. 

Ex. 52.

I. 

II. 

III. 

IV. 

V. 

59. When the tone F has been taken as key tone (1 or do), it is shown by a flat (♭) being placed on the third line of the treble staff. This flat is the key signature of the key of F-major.

Ex. 53. Scale exercise.

I. 
F—1 2 3 4 5 6 7 8 7 6 5 4 3 2 1 7 6 5 6 7 8

II. 

III. 


60. Any staff degree may be made to stand for a tone a half step *lower*, by placing a flat (♭) on that degree. The pitch name of the new tone thus represented, will be that of the same letter as before but with a flat added to the letter name as B♭, E♭, etc.

61. When we form a scale with F as key tone (1 or do), we find that there is whole

F	G	A	B	C	D	E	F
W. S.	W. S.	W. S.	H. S.	W. S.	W. S.	H. S.	
1	2	3	4	5	6	7	8

step between 3 and 4, and a half step between 4 and 5. The form of the major scale demands a half step between 3 and 4 and a whole step between 4 and 5, and hence the tone B is a half step too high for use in the scale of F. We therefore use in its place a tone a half step lower, B♭, and represent it on the same staff degree, which will bring the half step in the right place between 3 and 4. When this flat is placed on the degree thus altered, immediately after the clef, it forms the signature of the key of F-major.

MAJOR SCALE OF F, OR F-MAJOR SCALE.


1 W.S. 2 W.S. 3 H.S. 4 W.S. 5 W.S. 6 W.S. 7 H.S. 8

Ex. 53.

I. 

II. 

III. 

Ex. 54.



Fol-low thou in words and deeds, Where the God with - in thee leads.



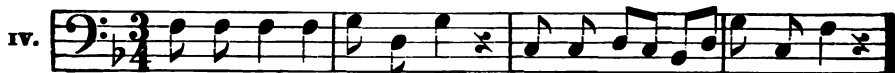
62. When two or more eighth notes are joined by their hooks , the tones they represent are to be sung to one syllable or word, and are called *sturred*.



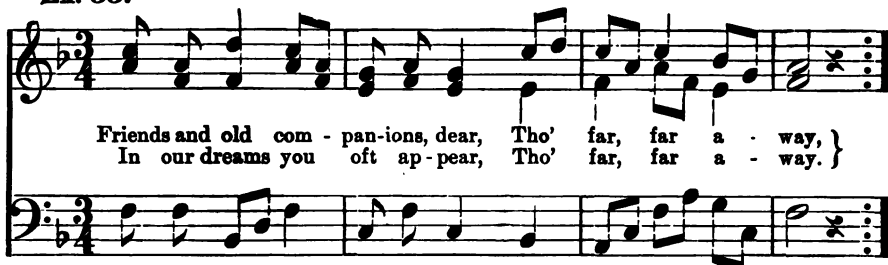
Ex. 54.



Fol-low thou in words and deeds, Where the God with - in thee leads.




Ex. 55.



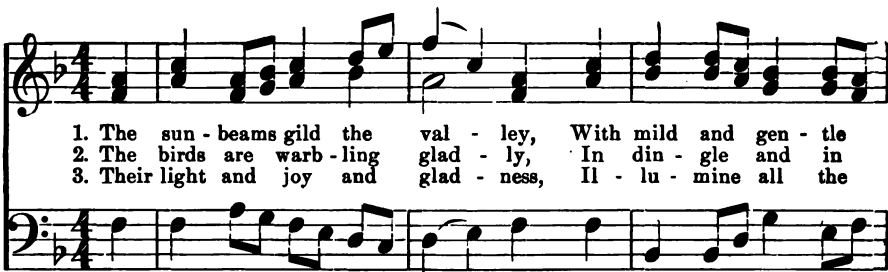
Friends and old com - pan - ions, dear, Tho' far, far a - way, }
In our dreams you oft ap - pear, Tho' far, far a - way. }

Ex. 56.

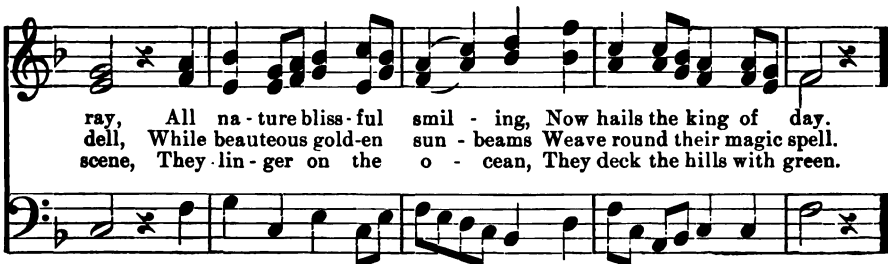


'Tis May, bright May, the balmy air Is full of per - fume sweet, . . }
On shrub and tree, 'mid springing grass The new born flow - ers meet. . . }

THE SUNBEAMS.



1. The sun - beams gild the val - ley, With mild and gen - tle
2. The birds are warb - ling glad - ly, In din - gle and in
3. Their light and joy and glad - ness, Il - lu - mine all the



ray, All na - ture bliss - ful smil - ing, Now hails the king of day.
dell, While beauteous gold - en sun - beams Weave round their magic spell.
scene, They lin - ger on the o - cean, They deck the hills with green.

RHYTHMICAL EXERCISE.

Ex. 57.

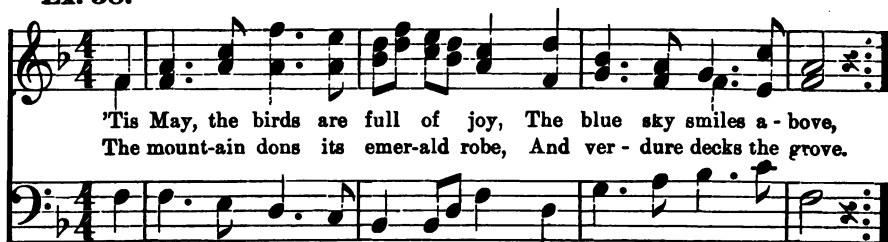


63. Instead of the tied quarter note and eighth note in Ex. II. a dotted quarter note () may be used, which represents the same tone length.

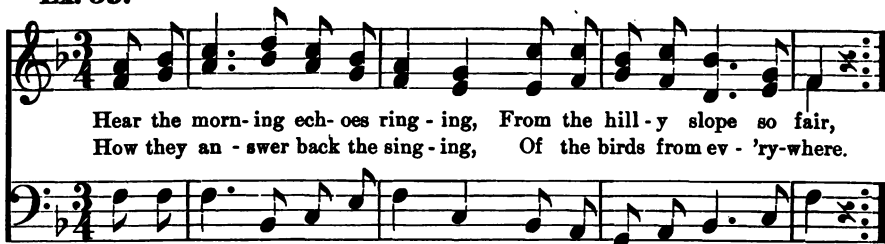
Same as Ex. II.



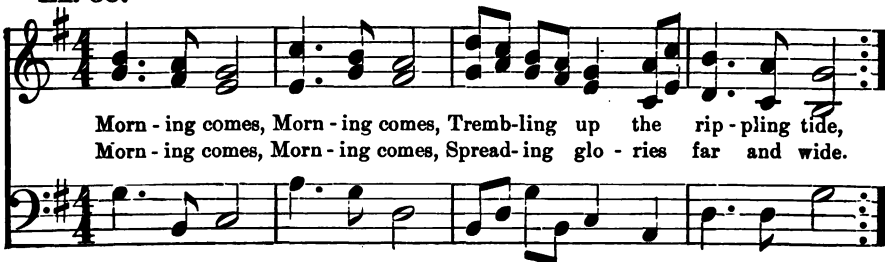
Ex. 58.



Ex. 59.



Ex. 60.



THE FORGET-ME-NOT.

GERMAN FOLKSONG.

1. Gent - ly from its cos - y bow - er, Close be - side the rip - pling
 2. Star - eyed flow - er how I love thee, Bloom - ing in se - clud - ed

brook Blooms a gen - tle blue - eyed flow - er, Cared for
 spot, Bril - liant as the skies a - bove me, Pure as

both by sun and show - er, In its dark and shad - y nook.
 whit - ed clouds a - bove thee, Love - ly, sweet For - get - me - not.

EARLY TO BED. (Round.)

1. Ear - ly to bed and ear - ly to rise, Makes a man
 2. health - y and wealth - y and wise, Wise, health - y and wealth - y.

CHROMATIC TONES.

SCALE LADDER.

DO	8
SI	7
LA	6
SOL	5
FA	4
MI	3
RE	2
DO	1

63. The difference in pitch between every two adjoining tones of the major scale is not the same. By examining the scale ladder we see that the distance (difference in pitch) between 3 and 4, and 7 and 8, is half as great as that between other adjoining tones. This smaller distance is called a **HALF STEP**, and the larger distance is called a **WHOLE STEP**.

64. Where ever there is a whole step in the major scale, we *can* sing an intermediate tone, which will be a half step *below* the *upper* tone and a half step *above* the *lower* tone. For example between 2 and 3 of the major scale there is a whole step. The intermediate tone, will be a half step higher than 2 and a half step lower than 3.

65. These intermediate tones do not *belong* to the key, but are only occasional visitors, and are called **Chromatic tones**. They are indicated by sharps (#) or flats (b), the sharp (#) indicating a tone a half step higher, the flat (b) indicating a tone a half step lower.

66. When an intermediate tone is introduced between *every* two tones of the major scale, which are a whole step apart, these tones will form *with* the regular tones of the scale, a new scale, called a **CHROMATIC SCALE**, which will consist entirely of half steps.

Chromatic Scale Ladder.

Ex. 61.

DO	8
SI	7
SE	b7 — #6
LA	6
LE	b6 — #5
SOL	5
SEL	b5 — #4
FA	4
MI	3
ME	b3 — #2
RE	2
RA	b2 — #1
DO	1

I. Practice from Chromatic scale ladder, with syllable names, teacher pointing.

II. 1 2 3 #2 | 3 4 5 0 | 5 #4 5 6 | 7 5 8 — |

III. 1 2 3 2 | #1 2 3 4 | 3 #2 3 4 | 5 5 1 — |

IV. 1 2 3 2 | #1 2 3 2 | 1 #1 2 4 | 3 2 1 — |

V. 1 2 1 #1 | 2 3 4 3 | 2 #2 3 4 | 5 3 1 — |

VI. 3 4 5 #4 | 5 3 4 #4 | 5 8 7 6 | 5 7 8 — |

Ex. 62.

I. 5 #4 5 8 | 7 6 #5 6 | 5 #4 5 #5 | 6 7 8 — |

II. 8 7 #6 7 | 8 7 6 5 | 4 #4 3 #2 | 3 5 1 — |

III. 1 #1 2 3 | 2 #2 3 4 | 3 4 #4 5 | 6 #5 6 — |

6 7 8 7 | 6 b7 6 5 | #4 4 3 5 | 2 5 1 — |

IV. 8 7 6 5 | 6 b7 6 8 | 7 7 b6 5 | 6 b6 5 — |

4 3 4 5 | 8 7 6 7 | 8 5 4 5 | 4 2 1 — |

V. 5 #4 5 6 | 5 8 7 b6 | 5 #5 6 b6 | 5 3 2 — |

2 3 4 #4 | 5 4 3 8 | 7 b7 6 8 | 8 7 8 — |

VI. 3 #2 3 — | 2 #1 2 — | 4 3 4 #4 | 5 4 3 4 |

5 #4 5 — | 6 #5 6 7 | 8 b7 6 b6 | 5 7 8 — |

67. When a *sharp* or *flat* is used in the key signature it affects *all* the staff degrees which have the same pitch name (letter) throughout the whole song or exercise and the tones thus represented *belong* to the key.

68. When a *sharp* or *flat* is used on the staff degree, which is *not* affected by the key signature, it makes that degree represent a tone *not* belonging to the key. Such a tone is called a *chromatic tone*.

69. The sign for a chromatic tone affects the line or space on which it is placed, throughout the measure in which it is used, **NO FURTHER**.

CHROMATIC TONES IN THE KEY OF C.

Ex. 63. Sing with syllable names, *la* or *koo*.

I. 

II. 

III. 

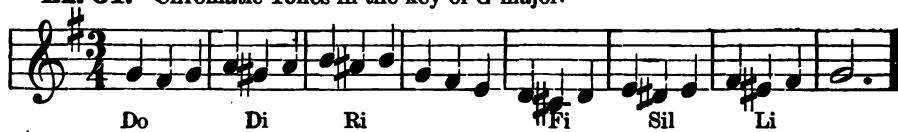
Ex. 63.

I. 

II. 

III. 

Ex. 64. Chromatic Tones in the key of G major.



Ex. 65.



70. When a staff degree has been made to represent a higher or a lower tone, by a *sharp* or *flat*, whether in the signature or as a chromatic tone, the effect of that *sharp* or *flat* may be removed or *canceled* by placing a sign like *this* (♮), called a **NATURAL** or **CANCEL** upon that degree.

71. A **NATURAL** or **CANCEL** removes the effect of a sharp or flat on a staff degree **ONLY** throughout the measure in which it is used, **NO FURTHER**.

72. When a **NATURAL** or **CANCEL** is placed upon a staff degree bearing a sharp, (whether in the signature or as a chromatic tone), it makes that degree represent a tone a half step *lower*.

Ex. 66.



Ex. 67.



Ex. 64.



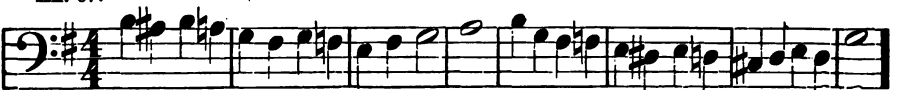
Ex. 65.



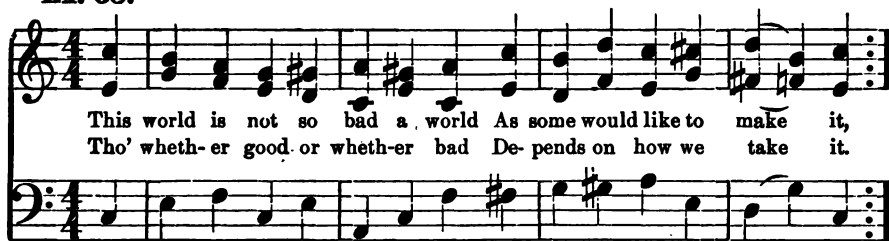
Ex. 66.



Ex. 67.



Ex. 68.



This world is not so bad a world As some would like to make it,
Tho' wheth-er good or wheth-er bad De-pends on how we take it.

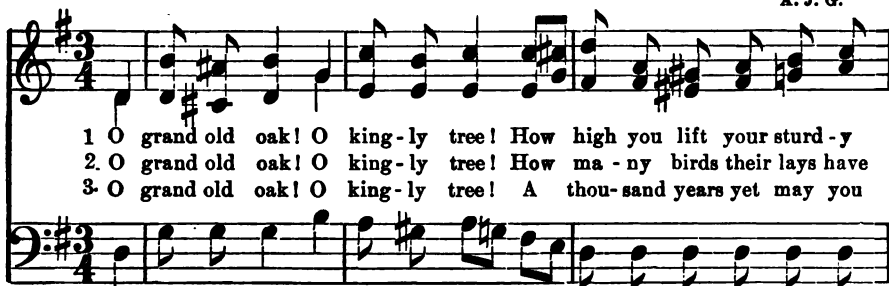
Ex. 69.



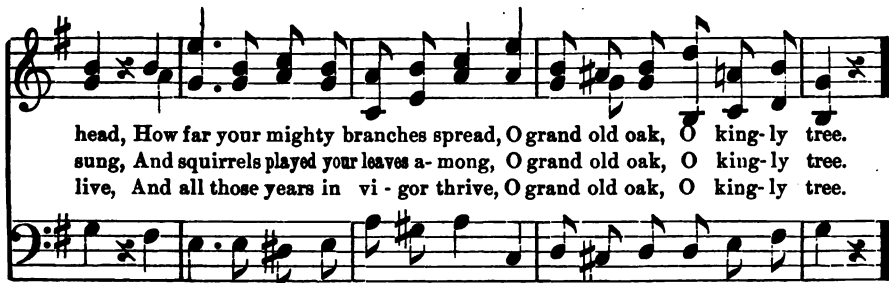
Proud ban-ner of the no-ble free, Em-blaz-oned from on high;
Long may thy folds un-soiled re-flect, The glo-ries of the sky.

O GRAND OLD OAK!

A. J. G.



1 O grand old oak! O king-ly tree! How high you lift your sturd-y
2 O grand old oak! O king-ly tree! How ma-n-y birds their lays have
3 O grand old oak! O king-ly tree! A thou-sand years yet may you



head, How far your mighty branches spread, O grand old oak, O king-ly tree.
sung, And squirrels played your leaves a-mong, O grand old oak, O king-ly tree.
live, And all those years in vi-gor thrive, O grand old oak, O king-ly tree.

73. When a **NATURAL** or **CANCEL** is placed upon a staff degree bearing a *flat*, (whether in the signature or as a chromatic tone,) it makes that degree represent a tone a half step *higher*.

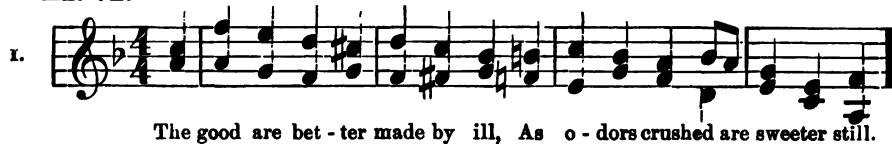
Ex. 70.



Ex. 71.



Ex. 72.



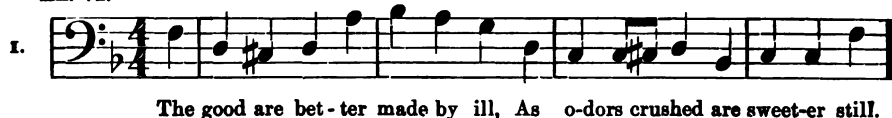
Ex. 70.



Ex. 71.



Ex. 72.

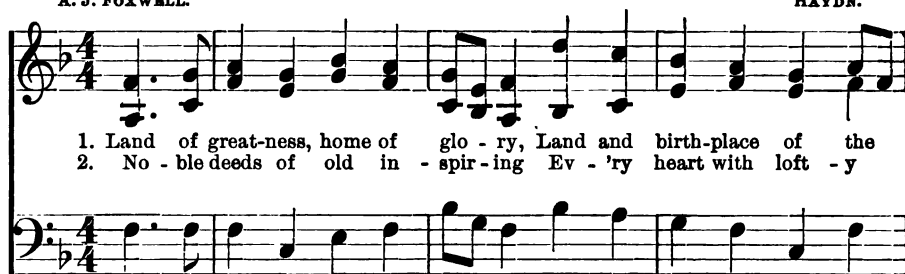


LAND OF GREATNESS.*

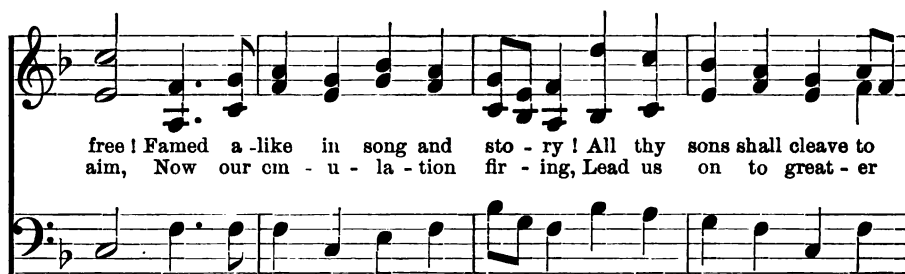
67

A. J. FOXWELL.

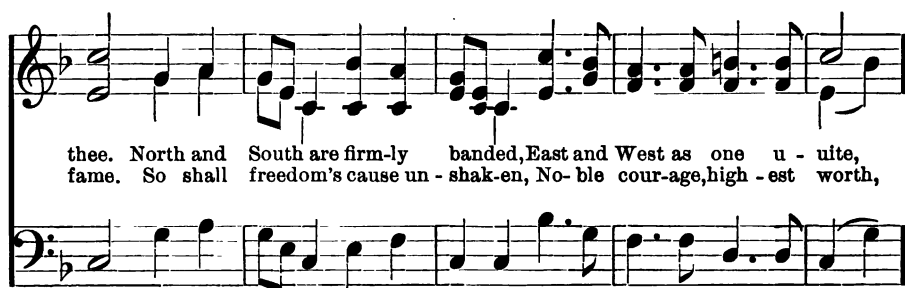
HAYDN.



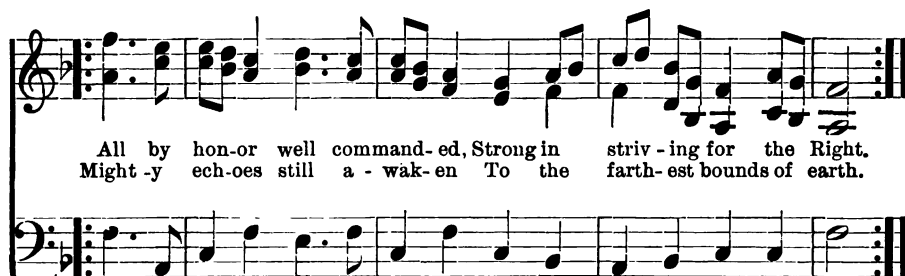
1. Land of great-ness, home of glo - ry, Land and birth-place of the
2. No - ble deeds of old in - spir-ing Ev - 'ry heart with loft - y



free! Famed a - like in song and sto - ry! All thy sons shall cleave to
aim, Now our cm - u - la - tion fir - ing, Lead us on to great - er



thee. North and South are firm-ly banded, East and West as one u - uite,
fame. So shall freedom's cause un - shak-en, No - ble cour-age, high - est worth,



All by hon-or well command-ed, Strong in striv-ing for the Right.
Might-y ech-oes still a - wak-en To the farth-est bounds of earth.

74. When the tone D has been taken as key tone, (1 or do) it is shown by two sharps, placed on the fifth line (F \sharp), and the third space (C \sharp), of the treble staff. These two sharps form the key signature of the key of D-major.

Ex. 73. Scale exercise in the key of D-major.

I.

II.

III.

75. When we form a major scale with the tone D as key tone, (1 or do),

D	E	F	G	A	B	C	D
1	2	3	4	5	6	7	8
	W.S.	H.S.	W.S.	W.S.	W.S.	H.S.	W.S.

we find that there are half steps between 2 and 3 and 6 and 7, and whole steps between 3 and 4 and 7 and 8. The tones F and C are therefore each a half step too low for use in the scale of D-major, and we must use in their places tones a half step higher, F \sharp and C \sharp . When the two sharps which will make the staff represent these tones are placed on the degrees representing F and D immediately after the clef, they form the signature of the key of D-major.

Scale of D-major.

Ex. 73.

I.

II.

III.

Ex. 74.

Be kind in all you say or do, That oth - er folks may be kind to you.
Po - lite-ness is to do and say, The kind-est things in the kind-est way.

THE WINTER DAYS ARE COMING.

SILCHER.

1. The win - ter days are com - ing, The sum - mer months have
2. The birds to oth - er coun - tries, O'er sea and hill now
3. The wind a - round the tree - tops, Now chants the mourn - ful

fled, Up - on the leas the flow'rs lie dead; Oh,
fly, In search of soft - er, balm - ier air, They
wail, And soon the bril - liant crys - tal flakes, Will

sum - mer days fare - well, fare - well, Oh, sum - mer days fare - well.
sail a - cross the sky, they sail, They sail a - cross the sky.
cov - er hill and dell, they soon Will cov - er hill and dell.

Ex. 75. Chromatic tones in D major.**Ex. 76.**

Think gen - tle tho'ts, they will im - part A bless - ed sweet - ness



to thy heart, A bless - ed sweet - ness to thy heart.

Ex. 77.

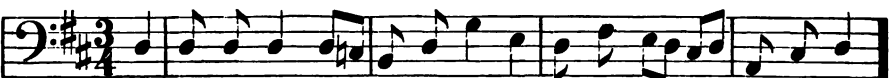
Do gen - tle deeds; they sav - or most, Of vir - tues which the soul may boast.

Ex. 75. Chromatic tones in D major.**Ex. 76.**

Think gen - tle tho'ts, they will im - part A bless - ed sweet - ness



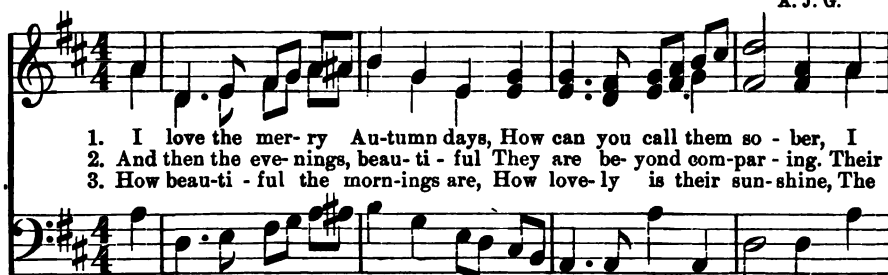
to thy heart, A bless - ed sweet - ness to thy heart.

Ex. 76.

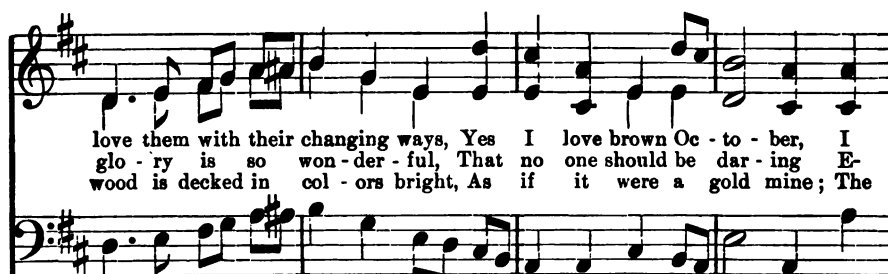
Do gen - tle deeds; they sav - or most, Of vir - tues which the soul may boast.

I LOVE THE MERRY AUTUMN DAYS.

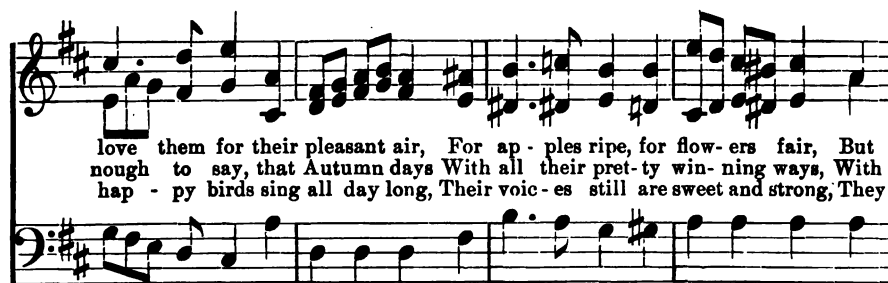
A. J. G.



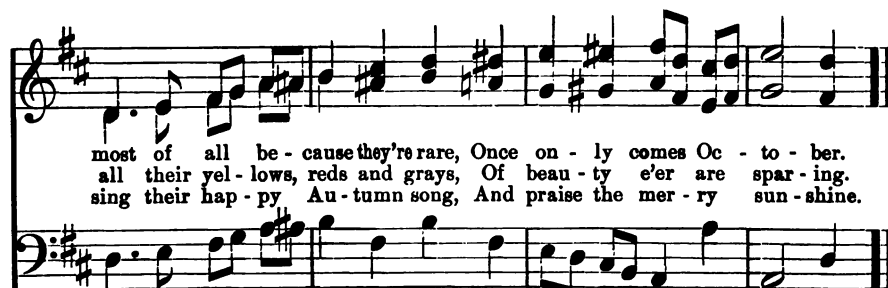
1. I love the mer-ry Au-tumn days, How can you call them so - ber, I
 2. And then the eve-nings, beau-ti - ful They are be - yond com-par - ing. Their
 3. How beau-ti - ful the morn-ings are, How love-ly is their sun-shine, The



love them with their changing ways, Yes I love brown Oc - to - ber, I
 glo - ry is so won - der - ful, That no one should be dar - ing E-
 wood is decked in col - ors bright, As if it were a gold mine; The



love them for their pleasant air, For ap - ples ripe, for flow - ers fair, But
 nough to say, that Autumn days With all their pret - ty win - ning ways, With
 hap - py birds sing all day long, Their voic - es still are sweet and strong; They



most of all be - cause they're rare, Once on - ly comes Oc - to - ber.
 all their yel - lows, reds and grays, Of beau - ty e'er are spar - ing.
 sing their hap - py Au - tumn song, And praise the mer - ry sun - shine.

76. When the tone $B\sharp$ is taken as key tone, it is shown by two flats at the beginning of the treble staff, one on the third line ($B\flat$), and one in the fourth space ($E\flat$). These two flats form the key signature of the key of $B\sharp$ major.

Ex. 78. Scale exercise in $B\sharp$ major.



Ex. 79.



Ex. 80.



77. When we form a major scale with $B\sharp$, (the fourth tone of the scale of F-major) as key tone,

B \sharp	C	D	E	F	G	A	B \sharp							
1	W.S.	2	W.S.	3	W.S.	4	H.S.	5	W.S.	6	W.S.	7	H.S.	8

we find that there is a whole step between 3 and 4, and a half step between 4 and 5 of the scale, showing that the tone E is a half step too high. We therefore use in its place a tone a half step lower ($E\flat$), and represent it on the same staff degree, thus making the half step in the right place. When the two flats are placed on the staff immediately after the clef on the staff degrees representing B and E, they form the signature of the key of $B\flat$ major.

Ex. 78.



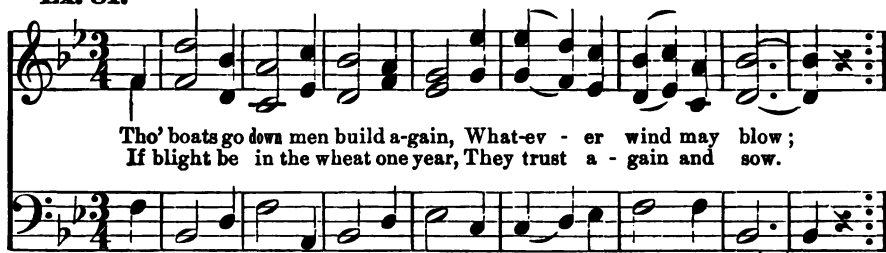
Ex. 79.



Ex. 80.



Ex. 81.



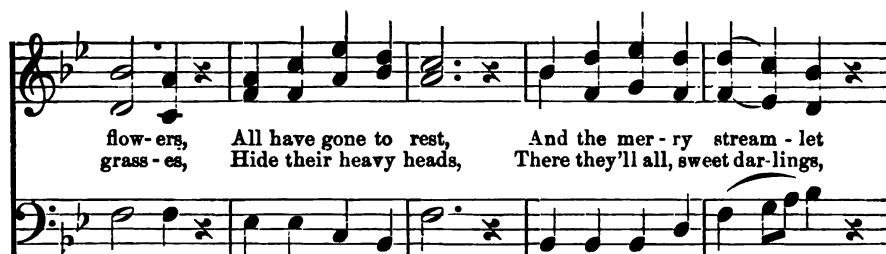
Tho' boats go down men build a-gain, What-ev - er wind may blow ;
If blight be in the wheat one year, They trust a - gain and sow.

NOW THE SUN IS SINKING.

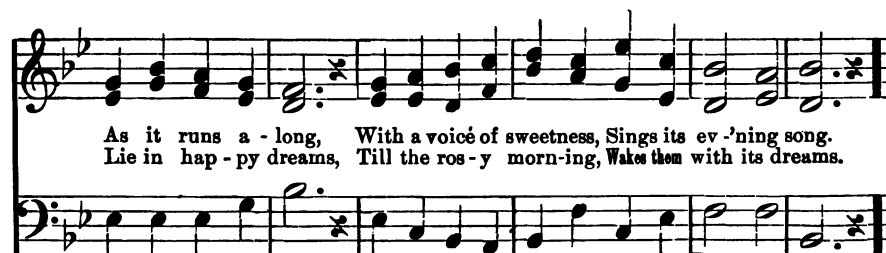
A. J. G.



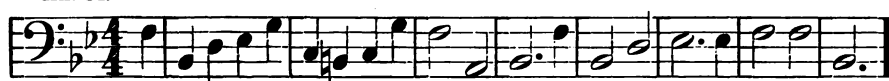
1. Now the sun is sink - ing, In the gold-en west, Birds and bees and
2. Cow-slip, dai-sy, vio - let, In their lit - tle beds, All a - mong the



flow-ers, All have gone to rest, And the mer - ry stream - let
grass-es, Hide their heavy heads, There they'll all, sweet dar-lings,

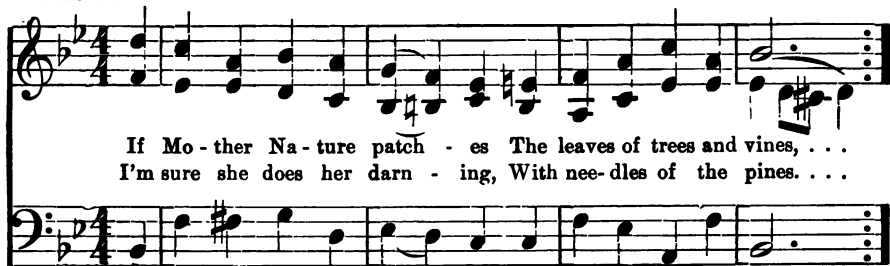


As it runs a - long, With a voice of sweetness, Sings its ev-'ning song.
Lie in hap - py dreams, Till the ros-y morn-ing, Wake them with its dreams.

Ex. 82. Chromatic tones in the key of B \flat major.**Ex. 83.****Ex. 84.****Ex. 82.****Ex. 83.****Ex. 84.****Ex. 85.**

What if your les-son should be hard You need not yield to sor-row,
For him who bravely works to-day The task grows light to-mor-row.

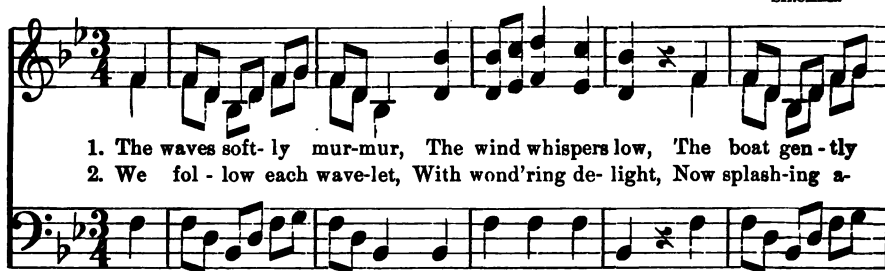
Ex. 86.



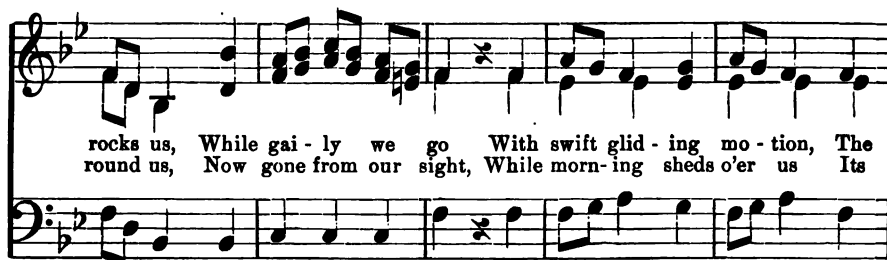
If Mo - ther Na - ture patch - es The leaves of trees and vines, . . .
I'm sure she does her darn - ing, With nee - dles of the pines. . .

THE WAVES SOFTLY MURMUR.

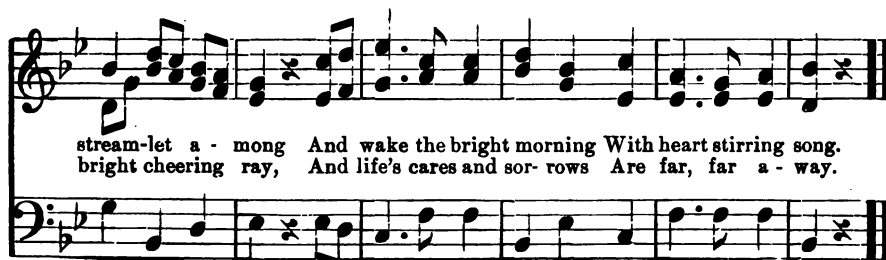
SINGERS.



1. The waves soft - ly mur - mur, The wind whispers low, The boat gen - tly
2. We fol - low each wave - let, With wond'ring de - light, Now splash - ing a -



rocks us, While gai - ly we go With swift glid - ing mo - tion, The
round us, Now gone from our sight, While morn - ing sheds o'er us Its



stream - let a - mong And wake the bright morning With heart stirring song.
bright cheering ray, And life's cares and sor - rows Are far, far a - way.

78. Any kind of a note may be used to represent a beat.

79. The upper number of the measure sign at the beginning of the staff, tells how many beats there are in a measure. The lower number tells what kind of a note gets a beat. For example :

2 means 2 beats to a measure, a quarter note (or its equivalent) gets a beat.

2 means 2 beats to a measure, a half note (or its equivalent) gets a beat.

means 3 beats to a measure, an eighth note (or its equivalent) gets a beat.

80. ♩ = ♩, ♩ = ♩, ♩ = ♩, (sixteenth notes.)

Ex. 87. RHYTHMIC EXERCISES IN TWO-PART MEASURE.

I. D U D U D U D U D U D U D U D U

II. ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭

III. ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

IV. ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭

V. ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

Ex. 88. RHYTHMIC EXERCISES IN THREE-PART MEASURE.

I.  D L U | D L U | D L U | D L U | D L U | D L U

II.  D L U | D L U | D L U | D L U | D L U | D L U

III.  D L U | D L U | D L U | D L U | D L U | D L U

IV.  D L U | D L U | D L U | D L U | D L U | D L U

Ex. 89. RHYTHMIC EXERCISES IN FOUR-PART MEASURE.

I. $\frac{4}{4}$ D L R U D L R U D L R U D L R U

II. $\frac{4}{2}$ D L R U D L R U D L R U D L R U

III. $\frac{8}{8}$ D L R U D L R U D L R U D L R U

IV. $\frac{4}{16}$ D L R U D L R U D L R U D L R U

81. As different tone lengths are expressed by different kinds of notes in a measure, so silences of corresponding duration are expressed by corresponding rests.

$\text{♩} = 2$ $\text{♪} = 1$ $\text{♫} = \frac{1}{2}$ $\text{♩.} = 2.$ $\text{♪.} = 1.$

Ex. 90. RHYTHMIC EXERCISES IN DIFFERENT KINDS OF MEASURE.

I. 

II. 

III. 

IV. 

82. When a portion of a song or exercise is to be repeated with the exception of the last measure or measures, and in their place some *other* measures are to be sung, it is indicated by the words 1st time, 2d time, (1 mo, 2 do), meaning that the measure or measures marked 1st time, are to be omitted, when the portion is repeated, and the measure or measures marked 2d time are to be sung in their place.

83. Two other signs of abbreviation which are sometimes used are D. C. (Da Capo), which means "from the beginning," and D. S. (Dal Segno), which means "from the sign ♯." When either of these two abbreviations is used, the word Fine (End), or a Hold ♯ over a double bar is used to show the end of the song or exercise.

Ex. 91.



Ex. 92.



Ex. 93.



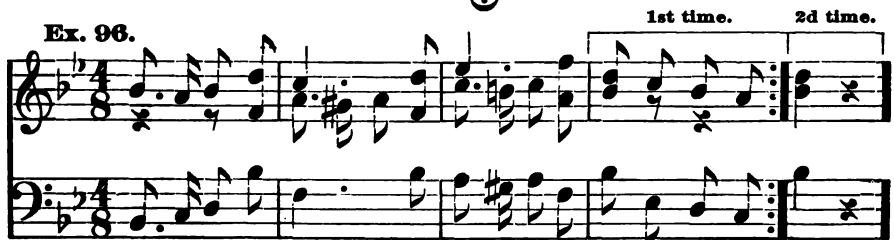
Ex. 94.



Ex. 95.



Ex. 96.



84. When the tone A is taken as key tone, it is indicated by three sharps immediately after the clef, on the staff degrees where F, C and G are represented. These three sharps form the key signature of the key of A major.

Ex. 97.



Ex. 98.



Ex. 99.



The happiest, dear- est time to me Is now, sweet now.
With heart so joy - ous, light and free,

85. When we form a major scale with the tone A as key tone,

A	B	C	D	E	F	G	A
1	2	3	4	5	6	7	8
W. S.	H. S.	W. S.	W. S.	H. S.	W. S.	W. S.	

we find that the half steps are *not* between 3 and 4, and 7 and 8, and that the tones C, G and F are each a half step too low for use in the scale of A major. We therefore substitute for them three tones each a half step higher C#, F#, G#. When the three sharps which will make the staff represent these tones are placed on the degrees where C, F and G are found, they form the signature of the key of A major.

Ex. 97.



Ex. 98.



Ex. 99.



The happiest, dear- est time to me Is now, sweet now...
With heart so joy - ous, light and free.

THE GOOD COMRADE.

79

FOLKSONG.

1. I once had a broth-er sol - dier, A com-rade true and tried, We
 2. A ball came so swift-ly speed-ing, Was it for him or me? Low
 3. No more will we march, O com - rade, To bat-tle side by side, Though

march'd at sig - nal giv - en, With step so light and ev - en, To
 at my feet he's ly - ing, And as I watch him dy - ing, For
 death our lives did sev - er; Yet thou re-main-est ev - er My

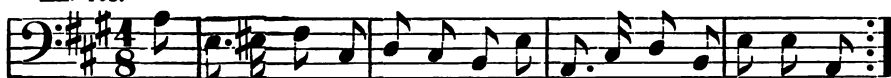
bat - tle side by side, To bat - tle side by side.
 tears I scarce can see, For tears I scarce can see.
 com - rade true and tried, My com - rade true and tried.

Ex. 100.

For age and want save while you may, No
 morn - ing sun lasts all the . . . day.

Ex. 101. CHROMATIC TONES IN THE KEY OF A MAJOR.**Ex. 102.****Ex. 103.**

God's ways seem dark, but soon or late They touch the shining hills of day,
The e - vil can - not brook de - lay, The good can well af - ford to wait.

Ex. 102.**Ex. 103.****Ex. 103.**

God's ways seem dark, but soon or late, They touch the shining hills of day,
The e - vil can not brook de - lay, The good can well af - ford to wait.

Ex. 104.

Real free - dom is to share, All the chains our brothers wear,
And with hand and heart to be, Earnest to make others free.



GENTLE BREEZES.

81

A. J. G.

1. Gen - tle breez - es soft - ly blow, Spark - ling wa - ter bright - ly flow,
2. Forth the birds be - gin to peep, Wak - ing from their win - ter's sleep,

Song birds gai - ly round us sing, In the pleas - ant days of spring.
Flow'rs and blos - soms bright ex - pand, O - ver all the smil - ing land.

COME SOUND HIS PRAISE.

WATTS.

HAYDN.

1. Come sound His praise a - broad, And hymns of glo - ry sing, Je -
2. Come wor - ship at His throne, Come bow be - fore the Lord, We

ho - vah is the sov'reign God, The u - ni - ver - sal King.
are His work and not our own, He formed us by His word.

86. When the tone $E\flat$ has been taken as key tone, it is shown by three flats at the beginning of the treble staff: one on the third line ($B\flat$), one in the fourth space ($E\flat$), and one in the third space ($A\flat$). These three flats form the signature of the key of $E\flat$ major.

Ex. 105.



Ex. 106.



Ex. 107.



87. When we form a major scale with the tone $E\flat$ as key tone,

$E\flat$	F	G	A	B	C	D	$E\flat$
1	2	3	4	5	6	7	8
	W. S.	W. S.	W. S.	W. S.	H. S.	W. S.	H. S.

we find that some of the whole steps and half steps are not in the right places. We therefore substitute for the tones that are too high (A and B,) tones a half step lower, ($A\flat$ and $B\flat$).

$E\flat$	F	G	$A\flat$	$B\flat$	C	D	$E\flat$
1	2	3	4	5	6	7	8
	W. S.	W. S.	H. S.	W. S.	W. S.	W. S.	H. S.

When these three flats are placed upon the staff degrees which represent these tones, they form the signature of the key of $E\flat$ major.

Ex. 105.



Ex. 106.



Ex. 107.



HOW CALM IS EVENING'S QUIET LIGHT.

83

HERING.

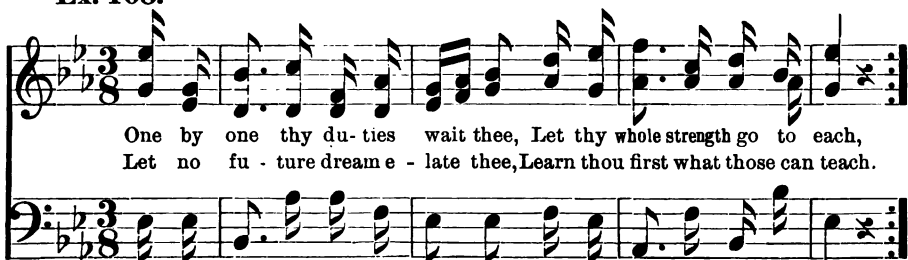


1. How calm is eve - ning's qui - et light, Great Na - ture's
 2. How ra - diant shines yon heav - en rife With stars in
 3. The voice of truth then seems to say: "Thro' all e -

face how fair, . . . When o'er the wood-land bends the night, And
 bright ac - cord, . . . Each prais - ing, while its light hath life, The
 ter - ni - ty, . . . As fair as moon and star - ry ray, Our

hushed lie earth and air, . . . And hushed lie earth and air. . .
 pow'r of God the Lord, The pow'r of God the Lord. . .
 death - less life shall be, . . . Onr death-less life shall be."

Ex. 108.



One by one thy du - ties wait thee, Let thy whole strength go to each,
 Let no fu - ture dream e - late thee, Learn thou first what those can teach.

Ex. 109.



Ex. 110.



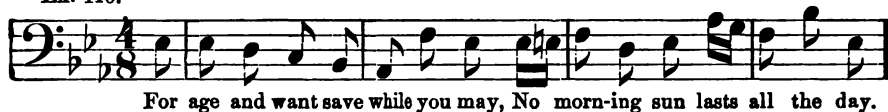
Ex. 111.



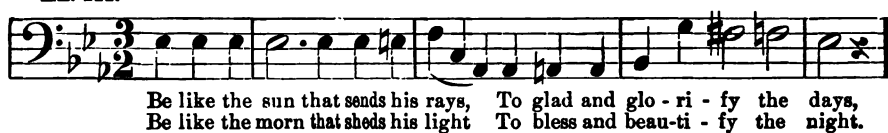
Ex. 109.



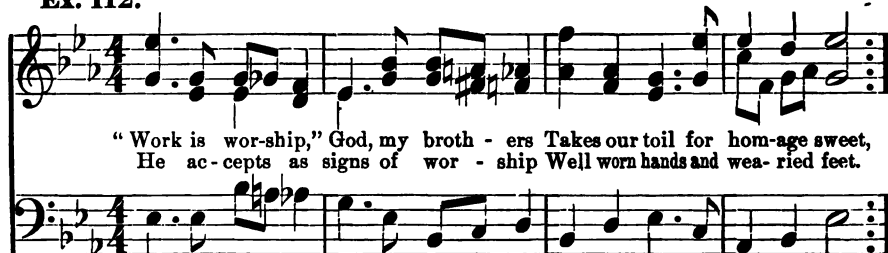
Ex. 110.



Ex. 111.



Ex. 112.



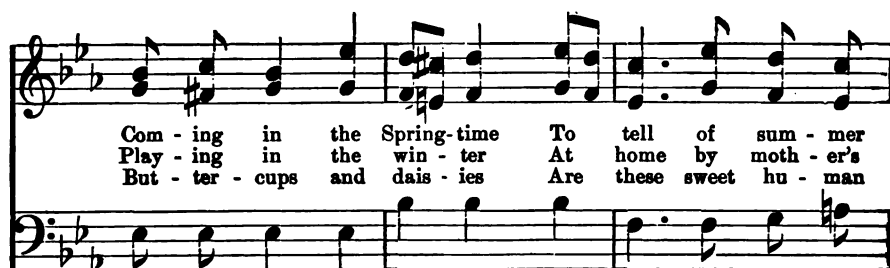
BUTTERCUPS AND DAISIES.

85

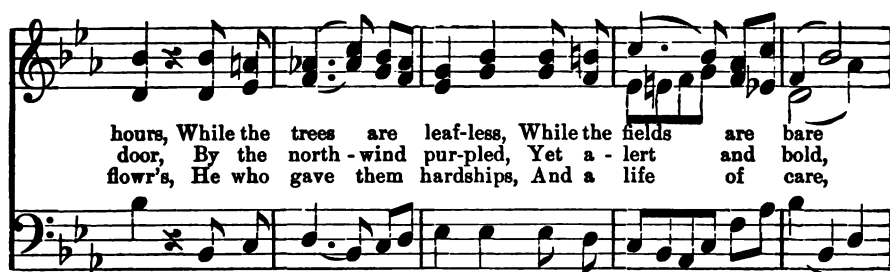
A. J. G.



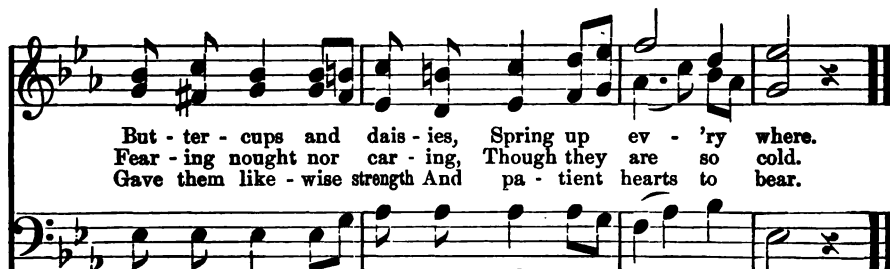
1. But - ter - cups and dais - ies, O the pret - ty flow'rs
 2. Lit - tle hard - y flow - ers, Like to chil - dren poor,
 3. What to them is weath - er, What are storm - y show'rs?



Com - ing in the Spring-time To tell of sum - mer
 Play - ing in the win - ter At home by moth - er's
 But - ter - cups and dais - ies Are these sweet hu - man



hours, While the trees are leaf-less, While the fields are bare
 door, By the north - wind pur-pled, Yet a - lert and bold,
 flow'rs, He who gave them hardships, And a life of care,



But - ter - cups and dais - ies, Spring up ev - 'ry where.
 Fear - ing nought nor car - ing, Though they are so cold.
 Gave them like - wise strength And pa - tient hearts to bear.

88. When the tone E is taken as key tone, it is indicated by four sharps at the beginning of the staff immediately after the *treble* or G clef, one on the fifth line (F \sharp), one in the third space (C \sharp), one on the space above the staff (G \sharp), and one on the fourth line (D \sharp). These four sharps form the signature of the key of E-major.

Ex. 113.



Ex. 114.



Go forth, brave heart, and take thy place, Be ready for the bat-tle,
Go meet the foeman face to face, Tho' loud the cannon's rat-tle.

Ex. 115.



Some will love thee, some will hate thee, Some will flat - ter, some will slight,
Turn from man and look a - bove thee, Trust in God and do the right.

89. When we form a major scale, with the tone E as key tone,

E	F	G	A	B	C	D	E
	H.S.	W.S.	W.S.	W.S.	H.S.	W.S.	W.S.
1	2	3	4	5	6	7	8

we find that the whole steps and half steps do not occur in the required order, and that the tones F, G, B and D are each a half step too low for use in the key of E-major. We therefore must substitute for them, tones a half step higher, which can be represented on the *same* staff degrees, (F \sharp , G \sharp , C \sharp , D \sharp). When the four sharps which will do this, are placed on the staff immediately after the clef, they form the signature of the key of E-major.

Ex. 113.



Ex. 114.



Go forth, brave heart, and take thy place, Be ready for the battle,
Go meet the foeman face to face, Tho' loud the cannon's rat-tle.

Ex. 115.



Some will love thee, some will hate thee, Some will flat - ter, some will slight,
Turn from man and look a - bove thee, Trust in God and do the right.

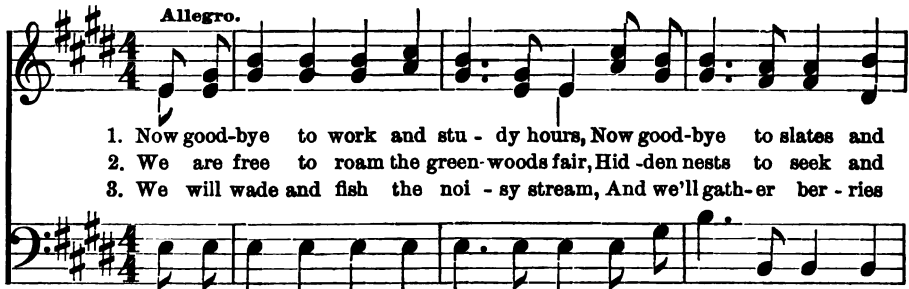
VACATION TIME.

87

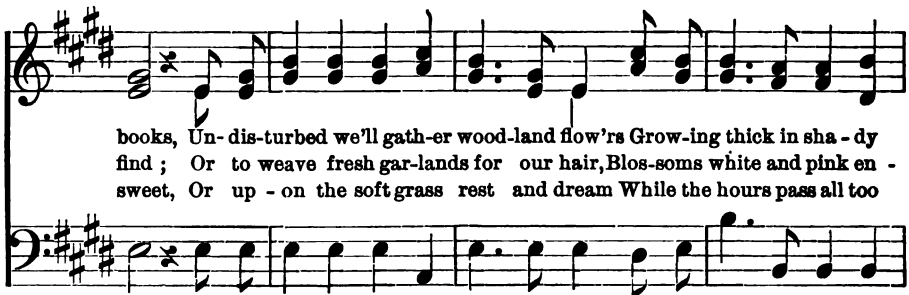
J. T.

FOLKSONG.

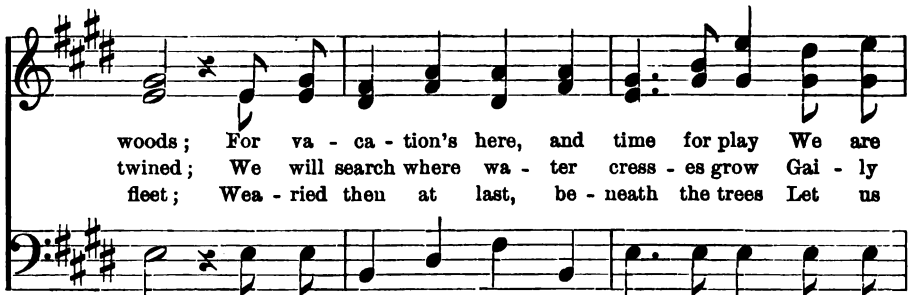
Allegro.



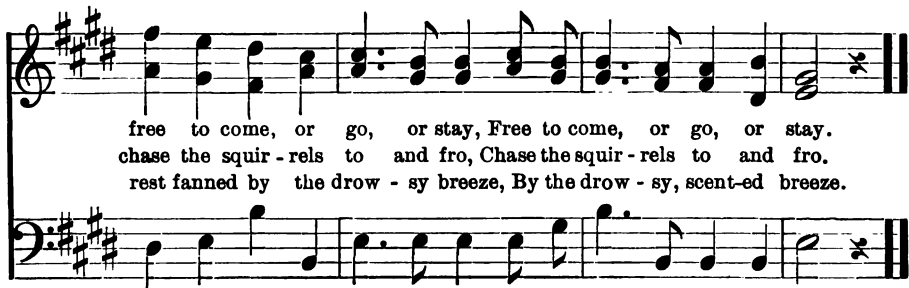
1. Now good-bye to work and stu - dy hours, Now good-bye to slates and
 2. We are free to roam the green-woods fair, Hid - den nests to seek and
 3. We will wade and fish the noi - sy stream, And we'll gath - er ber - ries



books, Un - dis - turbed we'll gath - er wood - land flow'rs Grow - ing thick in sha - dy
 find ; Or to weave fresh gar - lands for our hair, Blos - soms white and pink en -
 sweet, Or up - on the soft grass rest and dream While the hours pass all too



woods ; For va - ca - tion's here, and time for play We are
 twined ; We will search where wa - ter cress - es grow Gai - ly
 fleet ; Wea - ried then at last, be - neath the trees Let us



free to come, or go, or stay, Free to come, or go, or stay.
 chase the squir - rels to and fro, Chase the squir - rels to and fro.
 rest fanned by the drow - sy breeze, By the drow - sy, scent - ed breeze.

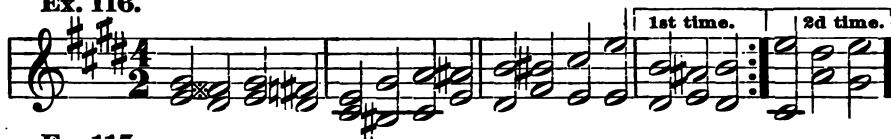
90. If a tone a half step higher is to be represented on a staff degree already bearing a sharp, another chromatic sign * called a **DOUBLE SHARP** is placed on that staff degree.

91. Like all other chromatic signs, it affects the staff degree on which it is placed only throughout the measure in which it is used, no further.

When a natural is used after a double sharp, on the *same* staff degree and in the *same* measure, it removes the effect of *both* sharps, and makes the staff degree represent its original pitch, (without any sharp).

92. Therefore, when the key demands the use of a sharp on that degree the natural is followed by a sharp $\sharp\sharp$.

Ex. 116.



Ex. 117.



Ex. 116.



Ex. 117.



FAREWELL TO THE BIRDS.

ART.

1. The sum-mer days are o - ver, And Au-tumn swift-ly flies; Cold
2. The birds that sang so sweet - ly Pre- pare to take their way, To

FAREWELL TO THE BIRDS. Concluded.

win - ter's draw - ing near us, And dark - er grows the skies! The
climes where gold - en sun - shine Now sheds its cheer - ing ray! Fare-

fields are green no long - er, All gaunt and bare the trees, Whilst
well, dear birds that leave us, Bright hap - py days to you! Come

thro' the drear - y for - est, Loud moans the storm - y breeze, Whilst
back with spring and give us Your dul - cet songs a - new, Come

thro' the drear - y for - est, Loud moans the storm - y breeze.
back with spring and give us Your dul - cet songs a - new.

93. When the tone $A\flat$ is taken as key tone, it is shown by four flats at the beginning of the staff, immediately after the G clef, one being placed on the third line ($B\flat$), one in the fourth space ($E\flat$), one in the second space ($A\flat$), and one on the fourth line ($D\flat$).

Ex. 118.



Ex. 119.



Rugged strength and radiant beauty, These were *one* in na-ture's plan,
Humble toil and heav'nward duty, These will form the per - fect man.



94. When we form a major scale on $A\flat$, as in previous lessons, we find that four staff degrees must be made to represent tones a half step lower, ($B\flat$, $G\flat$, $A\flat$, $D\flat$). These four flats form the signature of the key of $A\flat$ major.

Ex. 118.



Ex. 119.



Rugged strength and radiant beauty, These were *one* in na-ture's plan,
Humble toil and heav'nward du-ty, These will form the per-fect man.



SOFTLY NOW THE LIGHT OF DAY.

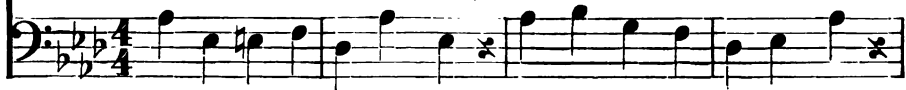
91

G. W. DOANE.

C. M. VON WEBER.



1. Soft-ly now the light of day Fades up - on our sight a - way ;
2. Thou whose all-pervad - ing eye Naught es - capes with-out, with - in,
3. Soon from us the light of day Shall for - ev - er fade a - way ;



Free from care, from la - bor free, Lord, we would com - mune with Thee.
 Par-don each in - firm-i - ty, O - pen fault and grie - vious sin.
 Then from sin and sor - row free, Take us, Lord, to dwell with Thee.



THE COMING OF SPRING.

From the German.

BERNER.



1. So long a time of sad - ness, But now so clear a
2. Each germ and bud is striv - ing To o - pen to the
3. The oaks and vines al - read - y Their ten - der ver - dure



day ! The torn clouds seem to car - ry All gloom with them a - way.
 light, And ma - ny flow'rs are turn - ing To heav - en fa - ces bright.
 show, Thou too, my heart, take cour - age, And joy and glad - ness know.



95. The character of a song or exercise depends sometimes very much on the **speed** with which it is sung.

96. The speed with which the beats follow each other is called the **TEMPO**. Several Italian words are in common use to denote the *tempo*. They are: **ANDANTE** (slow), **ANDANTINO** (not quite as slow as Andante), **MODERATO** (Moderate), **ALLEGRETTO** (a little faster than Moderato), and **ALLEGRO** (fast, lively).

97. When the tempo of a song or exercise in three part measure, ($\frac{3}{4}$, $\frac{3}{8}$) etc., is *Allegro*, or even *Moderato*, we give but one beat to each measure, the *down* beat.

Ex. 120. Sing first Andante, then Moderato, then Allegro.



II. Sing with the same three tempos, Ex. 107, 109 and 113.

98. By combining two three-part measures, into one measure we will obtain a **SIX-PART MEASURE**, which however will be different in character from three-part measures, because it will have two *different* accents, a strong accent falling as usual on the beginning of the *first* half of the measure and a lighter accent falling on the beginning of the *second* half of the measure.

99. When the tempo of a song or exercise in six-part measure is *Allegro* or *Moderato*, we give but two beats to each measure, *down* for the first half, *up* for the second half, but when the tempo is *Andante*, we give six beats to the measure thus: **DOWN**, down, left, right, right, up.

Ex. 121. Sing each exercise, first *Andante*, then *Moderato*, then *Allegro*.



Ex. 120. Sing first Andante, then Moderato, then Allegro.



II. Sing with the same three tempos, Ex. 107, 109 and 113.

Ex. 121. As above.

Ex. 122.
Moderato.



Ex. 123.

Allegro.



Ex. 124.

Andante.



Is it worth while that we jos - tle a broth-er, Bear-ing his load on the
D. S. God pit - ies all in their



rough road of life? Is it worth while that we jeer at each oth - er?
pit - i - ful strife.

Ex. 123.

Allegro.



Ex. 124.

Andante.



Is it worth while that we jos - tle a broth-er, Bear-ing his load on the
D. S. God pit - ies all in their



rough road of life? Is it worth while that we jeer at each oth - er?
pit - i - ful strife.

Ex. 125.

Moderato.



KEEP SUNNY.

From SARAH V. BOLTON. Adapted.
Moderato.

J. R. MURRAY.

1. This world with all its beau-ty, its sunshine and its flow'rs, Was
 2. The spring but once is sent us, to sow the gold-en grain, The
 3. What mat-ter if life's measure, be long or short on earth, So

made for high-est du-ty, and not for i-dle hours. Each
 sum-mer on-ly lent us to reap in joy or pain, The
 we ful-fill His pleas-ure, from whom the soul had birth, So

leaf-let has its mis-sion, each blade of grass its place, Each
 au-tumn dawns not slow-ly; white hair too soon has come, We
 we keep sun-ny ev-er, though clouds may dim our way, And

life de-spite po-si-tion bears fruit-age for the race.
 lay us with the low-ly, and all life's work is done.
 make the dark-est weath-er, a bright per-pet-ual day.

By permission.

100. When the tone B has been taken as key tone, it is indicated by five sharps at the beginning of the staff, immediately after the treble clef, and placed: on the fifth line (F \sharp), the third space (C \sharp), the space above the fifth line (G \sharp), the fourth line (D \sharp), and the second space (A \sharp). These five sharps form the signature of the key of B-major.

Ex. 126. Scale exercise.

Moderato.



B is 7

Ex. 127.

Andante.



Ex. 128. Chromatic tones.

Andante.



1st time.

If, counting o'er the vanished years, That mark thy life's brief span, Thou findest they have bro't to thee, True love for God and



2d time.

man, Then let thy heart be glad, Then let thy heart be glad.

101. If we form a major scale beginning on B, as in previous lessons, we find that five staff degrees (F, C, G, D and A,) must be made to represent tones a half step higher. The five sharps which will do this, form the signature of the key of B-major.

Ex. 126. *Moderato.*



Ex. 127. *Andante.*



Ex. 128.



1st time.

1. If, counting o'er the vanished years, That mark thy life's brief span, Thou findest they have bro't to thee, True love for God and

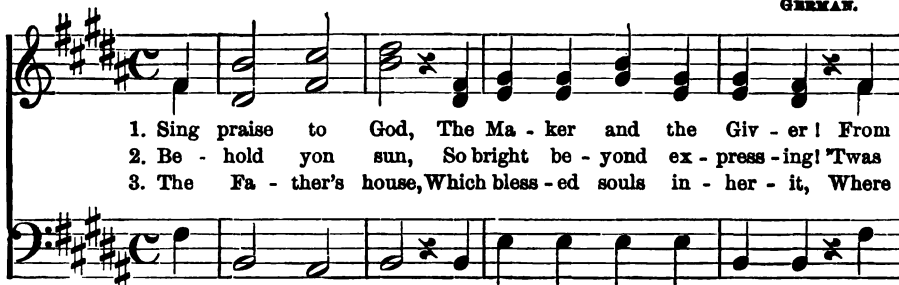


2d time.

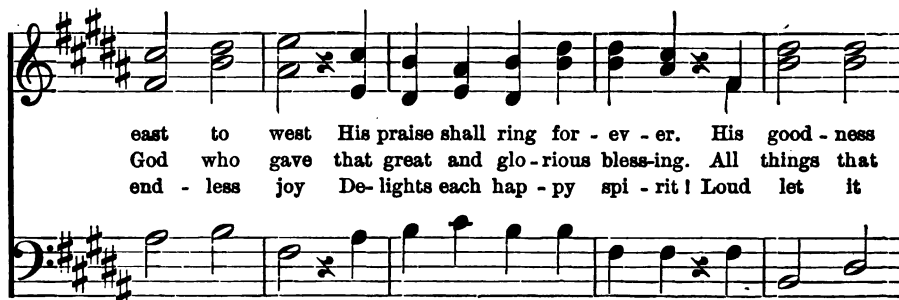
man, Then let thy heart be glad, Then let thy heart be glad.

THE PRAISE OF GOD.

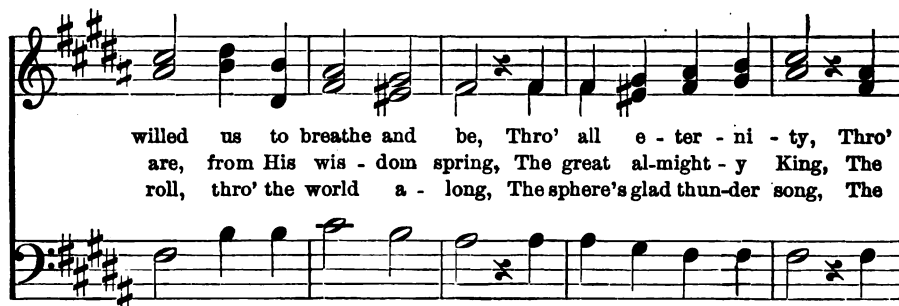
GERMAN.



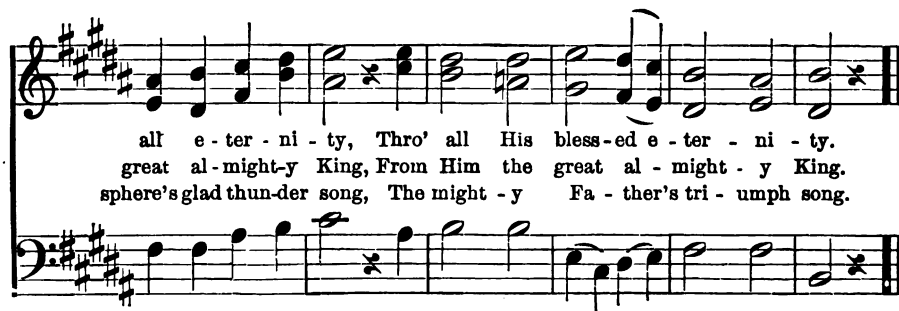
1. Sing praise to God, The Ma - ker and the Giv - er! From
 2. Be - hold yon sun, So bright be - yond ex - press - ing! 'Twas
 3. The Fa - ther's house, Which bless - ed souls in - her - it, Where



east to west His praise shall ring for - ev - er. His good - ness
 God who gave that great and glo - rious bless - ing. All things that
 end - less joy De - lights each hap - py spi - rit! Loud let it



willed us to breathe and be, Thro' all e - ter - ni - ty, Thro'
 are, from His wis - dom spring, The great al - might - y King, The
 roll, thro' the world a - long, The sphere's glad thun - der song, The



all e - ter - ni - ty, Thro' all His bless - ed e - ter - ni - ty.
 great al - might - y King, From Him the great al - might - y King.
 sphere's glad thun - der song, The might - y Fa - ther's tri - umph song.

102. When the tone $D\flat$ is taken as key tone, (1 or do), it is indicated by five flats at the beginning of the staff, immediately after the treble clef, and placed thus: one on the third line ($B\flat$), one in the fourth space ($E\flat$), one in the second space ($A\flat$), one on the fourth line ($D\flat$), and one on the second line ($G\flat$).

Ex. 129. Andante.



Ex. 130. Moderato.



103. If a tone a half step lower is to be represented on a staff degree already bearing a flat, another chromatic sign $\flat\flat$, called a **DOUBLE FLAT**, is placed in that staff degree.

104. The double flat affects the staff degree on which it is placed throughout the measure in which it is used, no further.

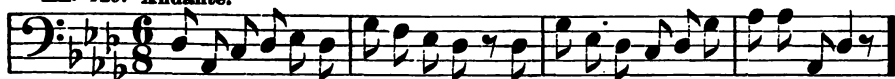
105. If the effect of the double flat on a staff degree is to be removed, a *natural* followed by a flat ($\natural\flat$) is used, the *natural* removing the effect of *both* flats, and the flat following it, making the staff degree again represent the pitch demanded by the key.

Ex. 131. Moderato.



106. When we form a major scale on $D\flat$, as in previous lessons, we find that five staff degrees must be made to represent tones a half step lower, ($B\flat$, $E\flat$, $A\flat$, $D\flat$, $G\flat$).

Ex. 129. Andante.



Ex. 130. Moderato.



Ex. 131. Moderato.



107. Every tone has four properties or elements by which we recognize it. They are length, pitch, power and quality.

108. The length is indicated by different kinds of notes.

109. The pitch by the staff with a clef upon it.

110. The quality depends on the kind of voice or instrument which produces the tone, and how it is produced.

111. The different degrees of tone power desired are usually indicated by the following abbreviations of Italian words: *pp* for pianissimo—very subdued; *p* for piano—(subdued); *mf* for mezzo-forte (half strong) the ordinary tone power; *f* for forte (strong) a little more than ordinary tone power; *ff* for fortissimo (strongest) very great tone power.

112. An increase of tone power from *p* to *mf*, or from *mf* to *f* etc., is indicated by the abbreviation *cresc.* for *crescendo*, or by a sign like this: <

113. A decrease in tone power from *f* to *mf*, or from *p* to *pp* etc., is indicated by the abbreviation *decresc.* for *decreasing*, or *dim.* for *diminuendo*, or by this sign: >

114. A sudden accent or force is indicated by the abbreviation *sf* (*sforzando*), or this sign: > .

BEGINNING OF SPRING.

FOLKSONG.

P Allegro. *mf* *mf*

1. The spring a - gain ap - pear - eth, The spring our hearts that
2. Ye see it in the mead - ow, And 'mid the for - est

p *mf*

cheer - - eth, The birds pro - claim it on the tree, The
shad - - ow, The red - bird calls, the lin - net sings, And

p *mf*

scent-ed flow-ers tell it thee, For spring a - gain ap - pear - eth.
with de - light all na - ture rings, For spring a - gain ap - pear - eth.

f *f*

RHYTHMICAL EXERCISES OF GREATER DIFFICULTY.

Ex. 132. First Moderato, then Allegro.

I. $\frac{4}{8}$  Moderato.

II. $\frac{2}{4}$  Allegro.

III. $\frac{2}{4}$  Moderato.

IV. $\frac{2}{4}$ 


Ex. 133.


I. $\frac{4}{4}$  Moderato.

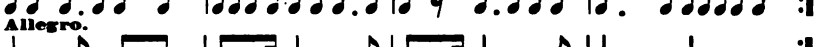
II. $\frac{4}{4}$  Andante.

III. $\frac{4}{2}$  Allegro.


Ex. 134.

I. $\frac{3}{4}$  Moderato.


II. $\frac{3}{4}$  Allegro.



III. $\frac{3}{4}$ 







Ex. 135. Beginning with broken measures.

I. $\frac{2}{4}$  Moderato.


II. $\frac{2}{4}$  Moderato.


III. $\frac{4}{4}$  Moderato.


115. Three tones of equal length or their equivalent, may be sung to one beat. Such combinations of three must be indicated by the figure 3 under or over the notes thus:  or  and are called **TRIPLETS**.

116. A triplet of any kind of notes is always equal in length to *one* note of the next *larger* denomination:  =   =   = 

Ex. 136.

I. $\frac{2}{4}$  Moderato.

II. $\frac{4}{4}$  Moderato.

III. $\frac{3}{4}$  Andante.

Ex. 137. Moderato. 1st time. 2d time.

Ex. 138. Allegro.

Ex. 139. Andante. 1st time. 2d time.

Ex. 140. Allegretto. 1st time. 2d time.

Ex. 137. Moderato. 1st time. 2d time.

Ex. 138. Allegro.

Ex. 139. Andante. 1st time. 2d time.

Ex. 140. Allegretto. 1st time. 2d time.

HOW LOVELY IS THE SHADY WOOD.

101

From the German.
Moderato.

GRAF.

mf

1. How love-ly is the shad-y wood, The pret-ty streamlet clear, Where
2. The trees lift up their leaf-y heads, In won-der and sur-prise, To

mf

Where mel- -
To hear .

mel-low tones of hap - py birds, De-light the list-'ning ear. And
hear beneath them ech - o - ing, Our mer-ry voic-es rise, We

low tones of hap - py birds, De-light the list-'ning ear,
be-neath them ech - o - ing, Our mer - ry voic-es rise,

f

mer-ry rob-ins sing their call From bush-es and from boughs, With
sing and laugh in mer-ry glee, The leaf-y paths a-mong, And

f

With laugh . .
And faint - -

laugh and song we an-swer them, And sleep-ing ech-oes rouse.
faint-ly hear from bush and tree, The ech-o of our song.

and song
ly hear

TO-MORROW, LORD, IS THINE.

DODDRIDGE.

KING.

1. To - mor-row, Lord is Thine, Lodged in Thy sov'-reign hand, And
 2. The pres-ent mo-ment flies And bears our life a - way; O
 3. Since on this wing-ed hour E - ter - ni - ty is hung, Wak -

if its sun a - rise and shine It shines by Thy com - mand.
 make Thy ser - vants tru - ly wise That they may live to - day.
 en by Thy al-might - y pow'r The a - ged and the young.

JOYS OF VACATION

WEBER.

Allegretto.

1. Oh, how we'll en-joy our va - ca - tion, The time when our la - bors are o'er, En -
 us flows the clear crys-tal riv - er, For us sing the birds on the tree, We'll

joy all the glo-rious cre - a - tion, And think of our stud - ies no more! Sweet
 praise and we'll thank the great Giv - er, Whose bounties are al - ways so free. The

flowers, and blossoms, and mead-ows, Will draw us with beau-ties so rare, And
stars and the moon will be gleam-ing, Undimmed o'er our pathway so blest, And

un - der the cool for - est shad - ows, We'll laugh as we breathe purest air, For
soft breez-es ov - er us streaming, Will sooth-ing-ly lull us to rest, Oh

how we'll en-joy our va - ca-tion, The time when our labors are o'er, the time when our

labors are o'er, our labors are o'er, The time when our labors, our labors are o'er.

PART III

ADDITIONAL WORK FOR ADVANCED GRADES.

117. When the tones of a major key are arranged in the order, 1 2 3 4 5 6 7 8—8 7 6 5 4 3 2 1, they form the major scale of that key. The scale is named after the tone on which it begins.

118. The tones of every major key may also be arranged in another regular scale form, beginning and ending with 6 (la) of the major scale; 6 7 1 2 3 4 5 6—6 5 4 3 2 1 7 6.

119. When they *are* arranged in this succession they form the **RELATIVE MINOR** scale of that major key.

120. This new form of scale is also named after the tone with which it begins as, A minor, D minor etc.

121. The minor scale has three forms:

1st. Its **NATURAL FORM** consisting entirely of tones of the major scale.

6	7	1	2	3	4	5	6—6	5	4	3	2	1	7	6	
W.S.	H.S.	W.S.	W.S.	H.S.	W.S.	W.S.	W.S.	W.S.	H.S.	W.S.	W.S.	H.S.	W.S.		
la	si	do	re	mi	fa	sol	la	la	sol	fa	mi	re	do	si	la

Ex. 141. Sing minor scales (natural form) from any given tone.

Ex. 142.

Andante.



122. In singing this exercise we find that although it consists entirely of tones of the key of F major, it does not sound like F major at-all. This is due to the prominence of the tone 6 (la) throughout the exercise.

123. When the tone 6 is thus prominent, especially at the beginning and at the end of an Ex., such Ex. is said to be in the **MINOR MODE** of the tone which is 6 or la. This exercise is therefore in the minor mode of D or in D minor.

124. When we sing this scale as in Ex. 141, the *descending* scale sounds complete and satisfactory though sad and mournful, but the ascending is not so satisfactory. This is due to the fact that there is no half step between the last two tones of this scale, as there is in all major scales and which gives the last tone the character of the closing tone of the ascending scale.

125. By substituting for the next to the last tone (5) a tone a half step higher ($\sharp 5$) the scale will sound more complete, and the last tone will have more the character of the closing tone. This gives us the

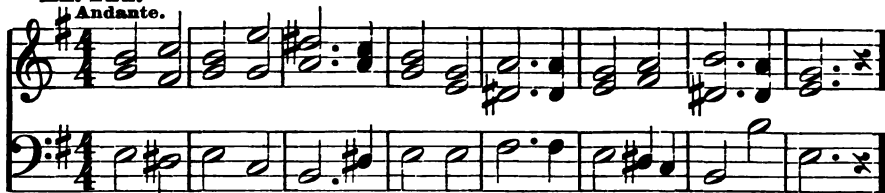
2nd. **HARMONIC FORM**, consisting entirely of tones of the major scale with the exception of 5 (sol) for which is substituted in ascending and descending the tone $\sharp 5$ (sil). This tone ($\sharp 5$ or sil) is the characteristic tone of the **MINOR MODE** and this scale is the **REAL** minor scale.

HARMONIC MINOR SCALE.

6	7	1	2	3	4	$\sharp 5$	6—6	$\sharp 5$	4	3	2	1	7	6	
W.S.	H.S.	W.S.	W.S.	W.S.	1 $\frac{1}{2}$ S.	H.S.	H.S.	1 $\frac{1}{2}$ S.	H.S.	W.S.	W.S.	H.S.	W.S.		
la	si	do	re	mi	fa	sil	la	la	sil	fa	mi	re	do	si	la

Ex. 143. Sing a Harmonic minor scale from any given tone.

Ex. 144.
Andante.



126. In Ex. 144 the prominence of the tone (6) *la* at the beginning and end added to the continued presence of the tone #5, makes the exercise in the minor mode of the the tone which is 6 or *la*, that is in E minor.

127. When we sing the Harmonic minor scale as in Ex. 143, and examine its form, we find that there is an unusual scale interval, a whole step and a half step ($1\frac{1}{2}$ s.) between 4 and #5.

128. This interval used to be considered as very difficult to sing and as it is preceded in the ascending scale, by a half step (3—4), a tone a half step higher than 4 but represented on the same degree (#4) was considered as an agreeable substitute for 4, in singing scale-wise from 3 to #5 in ascending, while in *descending*, the #5, (which is the characteristic tone of the minor scale) was omitted and the tone 5 substituted when singing scale-wise from 6 to 4.

129. This gives us the

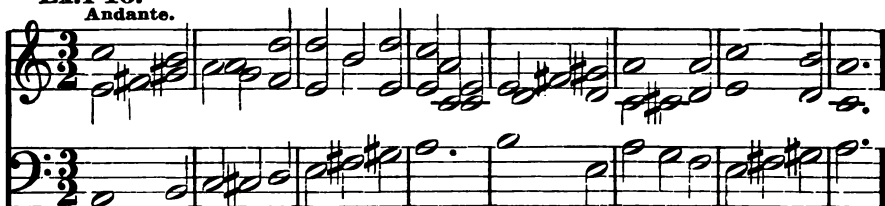
3rd. or **MELODIC FORM** which consists entirely of tones of the major scale ascending and descending, with the exception of 4 and 5, for which in *ascending only*, are substituted the tones #4 and #5.

MELODIC MINOR SCALE.

6	7	1	2	3	#4	#5	6—6	5	4	3	2	1	7	6	
W.S.	H.S.	W.S.	W.S.	W.S.	W.S.	H.S.		W.S.	W.S.	W.S.	W.S.	W.S.	H.S.	W.S.	
la	si	do	re	mi	fi	sil	la	la	sol	fa	mi	re	do	si	la

Ex. 145. Sing a Melodic minor scale from any given tone.

Ex. 146.
Andante.



130. In Ex. 146 the Melodic form of the minor scale is used and as the tone A is 6 or *la* the exercise is in A minor.

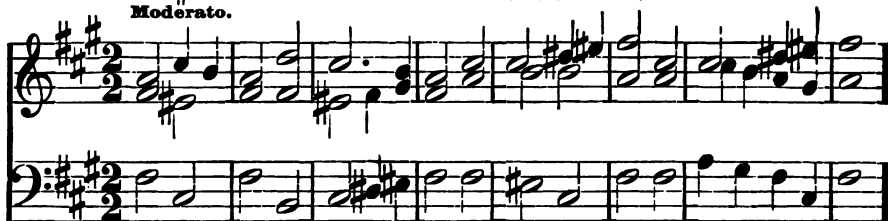
Ex. 147. B minor—relative minor of D major. (D is do.)

Andante.

The winds are wail-ing as they pass Thro' tan-gle knots of Au-tumn grass.

Ex. 148. F# minor, relative minor of A-major, (A is do.)

Moderato.



Ex. 149. C# minor, relative of E-major, (E is do.)

Moderato.



131. In forming the relative minor of major keys, which have for their signature one or more flats, the #4 or the #5, or *both* will be represented by naturals placed on their respective staff degrees, as the *natural*, by removing the effect of the *flat*, makes the staff degrees represent a tone a half step higher than the signature assigns to them.

Ex. 150. G-minor, relative minor of Bb major. (Bb is do.)

Andante.



Ex. 151. C-minor, relative minor of Eb major. (Eb is do.)

Moderato.



Ex. 152. F-minor.
Moderato.



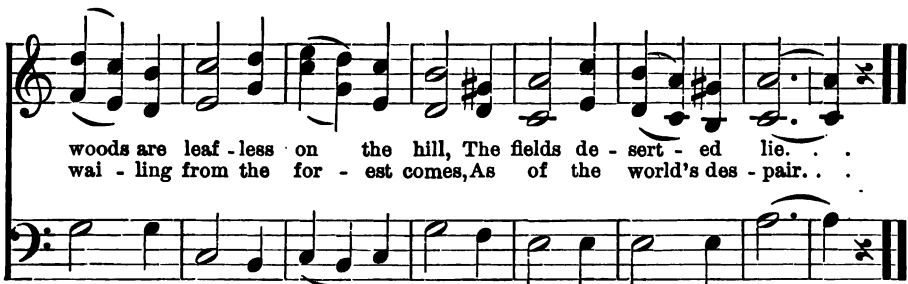
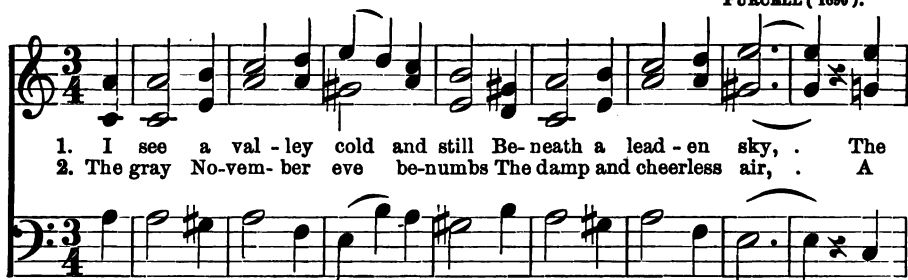
Ex. 153. B♭ minor, relative minor of D♭ major. (D♭ is do.)

Moderato.



NOVEMBER.

PURCELL (1690).

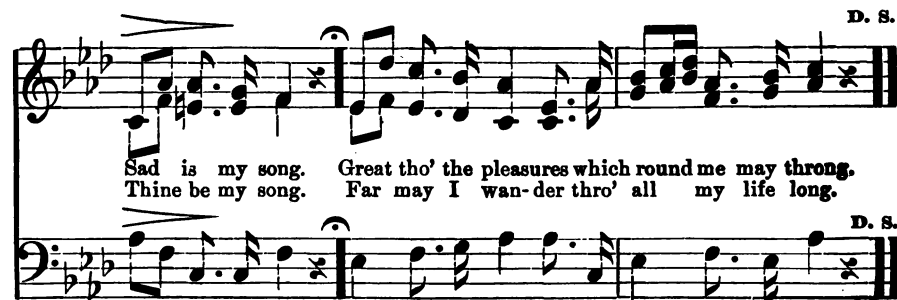
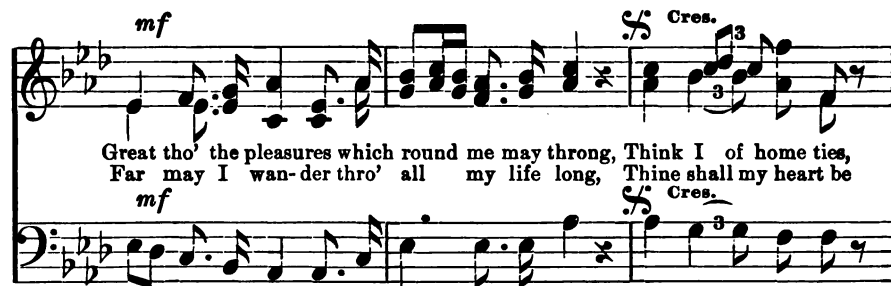


Ex. 154. G# minor, relative minor of B-major. (B is do.)



LOVE OF HOME.

Swedish Folksong.



132. Most of the choruses for mixed voices (male and female), are written for four different kinds of voices; **SOPRANOS**, (the higher female voices); **ALTOS**, (the lower female voices); **TENORS**, (the higher male voices); **BASSES**, (the lower male voices).

133. The previous exercises and songs were all written for Soprano, Alto and Bass. The Tenor part is represented in one of two ways,

1st. Either on a bass staff *above* the bass, by the aid of added lines above the staff, or
2d. On a separate staff on which is placed a clef which denotes the tenor part, ~~the~~ (C clef,) and makes the third space represent **MIDDLE C**, which is the pitch represented by the first added line *above* the bass staff, and also by the first added line *below* the treble staff.

134. When this C-clef or tenor clef is used on a staff, the lines and spaces represent pitches of the same general name, as they do when the G-clef is used, but, as the male voice is an octave lower than the female voice, the pitches represented will be an octave lower.

Ex. 155. The same tenor part represented in both clefs.

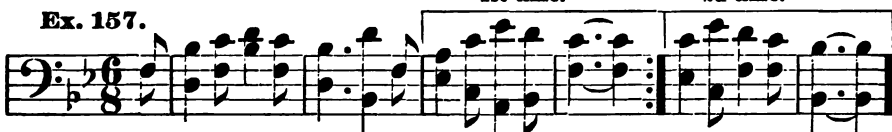


135. As the manner of reading when the tenor clef is used, is the same as when the treble clef is used, there will be no difficulty in its use.

Ex. 156. Tenor and bass part on one staff, sopranos sing tenor part, altos sing bass part.



Ex. 157.



Ex. 158.



Ex. 159.



Ex. 160.
Andante.

1st time. 2d time.

A lit-tle said and truly said Can deeper joy im - part,
Than hosts of words that reach the head But nev-er . . . touch the heart.

WINTER.

1. Win - ter is jol - ly, though win - ter is cold. Win - ter can
2. Win - ter loves mis - chief and pinch - es our nose, Win - ter as-

laugh tho' his fin - gers are cold. Win - ter can whis - tle on
sails us in furs with his blows. Win - ter has moon - light and

val - ley and hill, Win - ter can rol - lic and romp as he will.
jin - gling of bells, Win - ter hears se - crets but noth - ing he tells.

By permission.

Ex. 161.

Allegro.



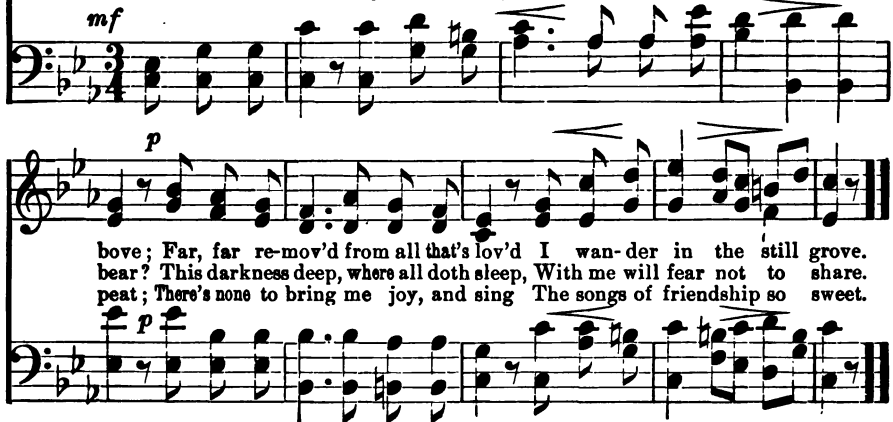
Ex. 162.



THE LAMENT.

mf Andante.

1. Still is the night; in glimm'ring light The stars are shin - ing a -
 2. Where is the heart, a broth - er's part Of joy and sor - row will
 3. The ech - oes faint my sad com - plaint, A - lone in an - swer re -

mf

bove; Far, far re - mov'd from all that's lov'd I wan - der in the still grove.
 bear? This darkness deep, where all doth sleep, With me will fear not to share.
 peat; There's none to bring me joy, and sing The songs of friendship so sweet.

p

136. *Compound measures are formed by combining two, three or four measures of three beats each, into one measure :*

Two measures of $\frac{3}{8}$ form one measure of $\frac{3}{4}$.

Three measures of $\frac{3}{8}$ form one measure of $\frac{9}{8}$.

Four measures of $\frac{3}{8}$ form one measure of $1\frac{3}{4}$.

137. When the tempo of any song or exercise in compound measure, is *Allegro*, *Allegretto* or *Moderato*, or we give but one beat for every three eighth notes, or their equivalent, $\frac{3}{8}$ having 3 beats, $1\frac{3}{4}$ four beats to the measure.

138. When the tempo is *Andante*, we beat time for $\frac{3}{4}$ measure, thus: **DOWN**, down, down, *left*, left, left, *up*, up, up; for $1\frac{3}{4}$, **DOWN**, down, down, *left*, left, left, *right*, right, right, *up*, up, up.

Ex. 163. First Andante then Allegro.

Do not look for wrong or e - vil, You will find it if you do,
As you meas-ure to your neigh-bor, He will meas-ure back to you.

Ex. 164.

The year should be like one long chain, Made up of grat-i - tude and
love, Each day a link to bind us close, To friends on earth and God above.

NIGHT SONG.

113

C. H. H.

p **Moderato.** *mf*

1. Stillness reigns and o'er the mead - ows, Stillness reigns and o'er the
2. Sweet re-pose and tran-quiet pleas - ure, Sweet re - pose and tranquil

mf

Knows the bus - - - y hand a - lone,
Night a veil . . . of darkness throws,

mead - ows,
pleas - ure,

Night a veil of dark-ness throws, Mid the soft'ning
Knows the bus-y hand a - lone, On - ly He can

f

Mid the soft'ning ev-'ning shad - ows, Seeks the lab - - 'rer sweet re-
On - ly He can right-ly meas - ure, Joys of rest . . when day is

f

ev - - - 'ning shad-ows,
right - - ly meas-ure,
Joys of rest, . . when
Seeks the lab - - 'rer

mf *p* *pp*

pose, Seeks the lab'rer sweet repose, Seeks sweet re-
gone, Joys of rest when day is gone, When day is gone. seeks sweet re-
gone. when day is gone.

mf *p* *pp*

Ex. 165.

Moderato.

1st time.

2d time.

LET US GIVE THANKS.

ELIZA COOK.

A. J. G.

***mf* Moderato.**

1. Let us give thanks with grateful soul, To Him who send-eth all, To Him who
 2. We till the earth in la-bor's health, We plant the a - corn cup, The fields are

mf

bids the plan - ets roll, And sees a "spar-row fall;" Tho' grief and
 crown'd with gold - en wealth, The green tree spring-eth up; The sweet e-

mf

LET US GIVE THANKS. Concluded.

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The score is divided into five systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The lyrics are printed below the vocal line.

care may dim our joys, And care and strife ar - rest; 'Tis man, too
ter - nal wa - ters gush From mountain and from vale. The vine-yards

oft - en, that al - loys The lot his Mak-er bless'd While sunshine lights the
blush with pur-ple flush, The yel-low hop-leaves trail; And while the har-vest

boundless sky, And dewdrops feed the sod, While stars and rainbows live on
flings its gold, And for - est branch-es nod, While lim-pid streams are clear and

high, Let us give thanks to God, Let us give thanks to God.
cold, Let us give thanks to God, Let us give thanks to God.

PART IV. ADDITIONAL SONGS.

ONCE AGAIN.

ELIZA COOK.

Arranged.

p *mf*

D.C. 1. Once a-gain, once a-gain, Christmas leaves en-twin-ing, Once a-gain
2. Christmas logs, beacon back, Wand'ers from their rov-ing, "Leave, oh leave

p *mf*

1st time. 2d time.

once a-gain, Mis-tle-toe is shin-ing, Mis-tle-toe is shin-ing.
world's wide track, Join the lov'd and lov-ing, Join the lov'd and lov-ing.

p *mf*

Time is march-ing through the land, Decked with leaf and ber-ry.
Spir-its that have dwelt a-part, Cold with pride and fol-ly.

p

Old year hold-ing fast his hand, But both the churls are mer-ry,
O-live now bring in their hand, To weave with Christmas hol-ly,

ONCE AGAIN. Concluded.

mf

Glad - ly wel - come shall he be, Ev - en though he trac - es
Wis - dom's hel - met strapped too tight, Wear - ies on the bear - ing,

f

Sil - ver threads up - on our heads, And wrin - kles in our fac - es.
Fol - ly's bells on Christ - mas night, Are al - ways pleasant wear - ing.

D.C.

SING WE AND CHAUNT IT.

BALLAD MADRIGAL. (Old English.)

Allegro Moderato.

BALLAD MADRIGAL. (Old English.)

Allegro Moderato.

mf Sing we and chaunt it, While love doth grant it, Fa, la, la, la, la, la, la, la, .
Fa, la, la, .

f la, la, *p* Not long youth last - eth, And old age hast - eth,
f la, la, la, la, la, la, la, la, *p* la, la, la, la, la, la, la, la,

[illegible]

THANKSGIVING FOR HARVEST.

SCHULTZE.

SCHULTZE.

mf 1. The fields we plow and scat - ter The seed on fruit-ful land, But *f*
 2. The gen - tle, balm - y breez - es, The sil - v'ry sum - mer rain, The *f*

mf sun - shine bright and show - ers, It needs on ev - 'ry hand. It
 nights so soft and dew - y That brood o'er hill and plain. The

mf

THANKSGIVING FOR HARVEST. Concluded.

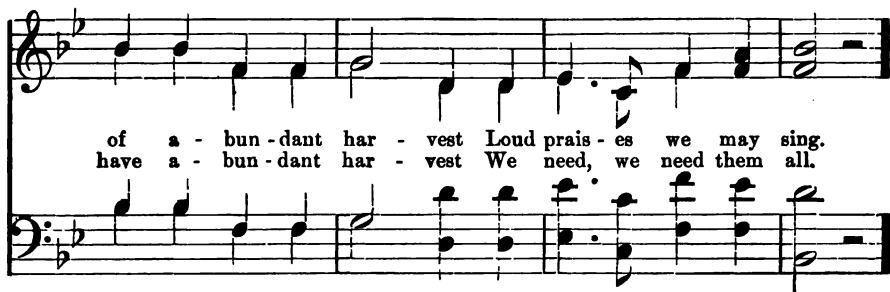
119

mf



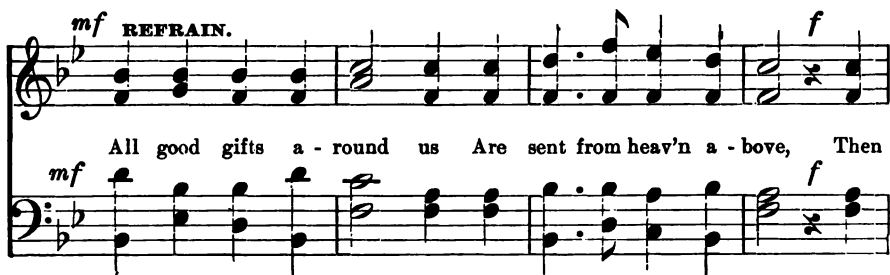
needs the snow in win - ter, It needs the balm of spring, That
sul - try days of sum - mer, The pleas - ant days of fall, To

mf



of a - bun - dant har - vest Loud prais - es we may sing.
have a - bun - dant har - vest We need, we need them all.

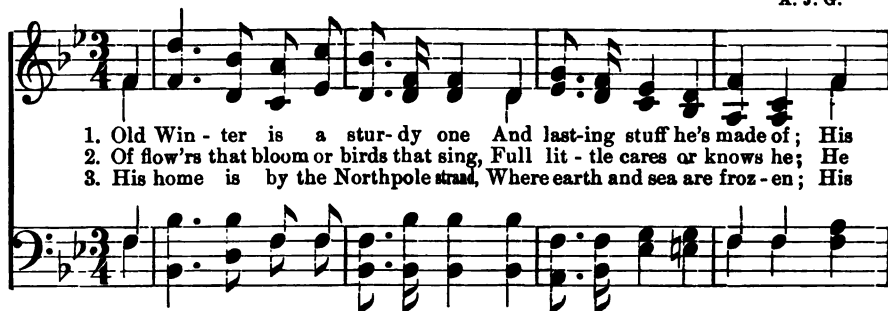
mf REFRAIN. *f*



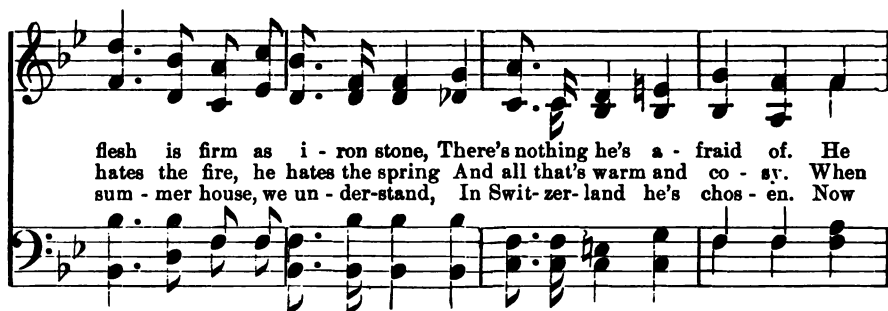
mf All good gifts a - round us Are sent from heav'n a - bove, Then *f*



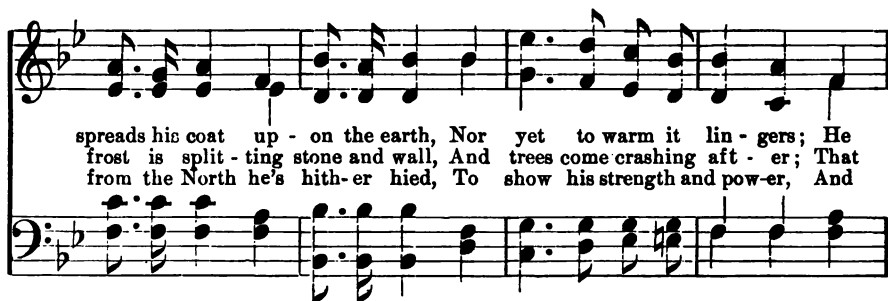
thank the Lord, oh, thank the Lord for all His love.



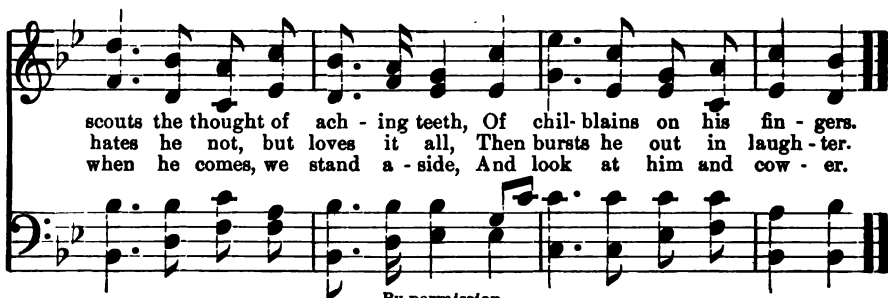
1. Old Win - ter is a stur - dy one And last - ing stuff he's made of; His
 2. Of flow'rs that bloom or birds that sing, Full lit - tle cares or knows he; He
 3. His home is by the Northpole strād, Where earth and sea are froz - en; His



flesh is firm as i - ron stone, There's nothing he's a - fraid of. He
 hates the fire, he hates the spring And all that's warm and co - sy. When
 sum - mer house, we un - der - stand, In Swit - zer - land he's chos - en. Now



spreads his coat up - on the earth, Nor yet to warm it lin - gers; He
 frost is split - ting stone and wall, And trees come crashing aft - er; That
 from the North he's hith - er hied, To show his strength and pow - er, And



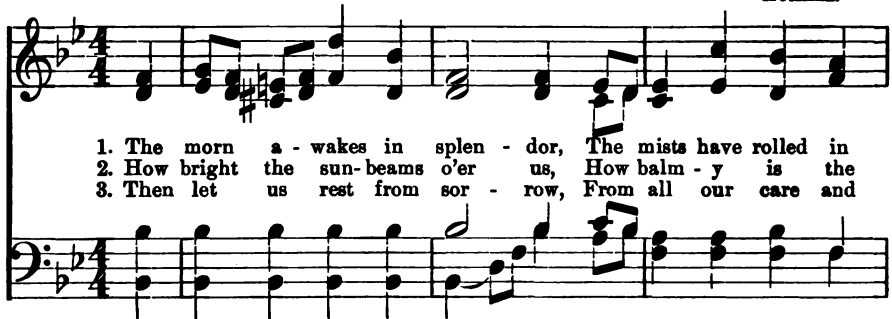
scouts the thought of ach - ing teeth, Of chil - blains on his fin - gers.
 hates he not, but loves it all, Then bursts he out in laugh - ter.
 when he comes, we stand a - side, And look at him and cow - er.

By permission.

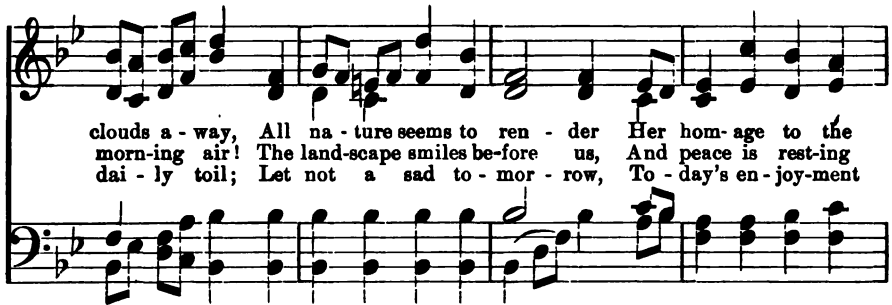
THE MORN AWAKES IN SPLENDOR.*

121

HUMMEL.



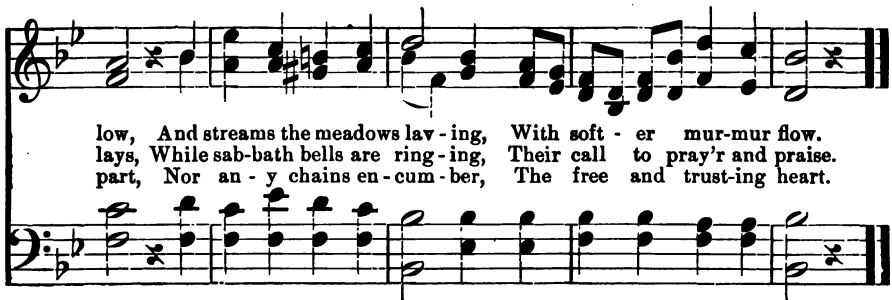
1. The morn a - wakes in splen - dor, The mists have rolled in
 2. How bright the sun-beams o'er us, How balm - y is the
 3. Then let us rest from sor - row, From all our care and



clouds a - way, All na - ture seems to ren - der Her hom - age to the
 morn - ing air! The land - scape smiles be - fore us, And peace is rest - ing
 dai - ly toil; Let not a sad to - mor - row, To - day's en - joy - ment



day. The trees are gen - tly wav - ing, With whis - pers soft and
 there. Hark! how the birds are sing - ing, In rich un - bro - ken
 spoil. Let anx - ious thoughts now slum - ber, Let trou - bles now de -



low, And streams the meadows lav - ing, With soft - er mur - mur flow.
 lays, While sab - bath bells are ring - ing, Their call to pray'r and praise.
 part, Nor an - y chains en - cum - ber, The free and trust - ing heart.

O NATIVE LAND.*

FOLKSONG.

1. O na - tive land, re - nowned in song and sto - ry, Thy praise we
 2. No ty - rant king shall ev - er rule thy peo - ple, No foe thy
 3. Be - lov - ed fa - ther-land—I'll love thee ev - er, No mat - ter

sing in glad - some song; Thy star - ry flag floats o - ver us in
 ho - ly ground shall hold, Thy flag shall float from ev - 'ry hill and
 where on earth I dwell, No oth - er land my heart from thee shall

REFRAIN.

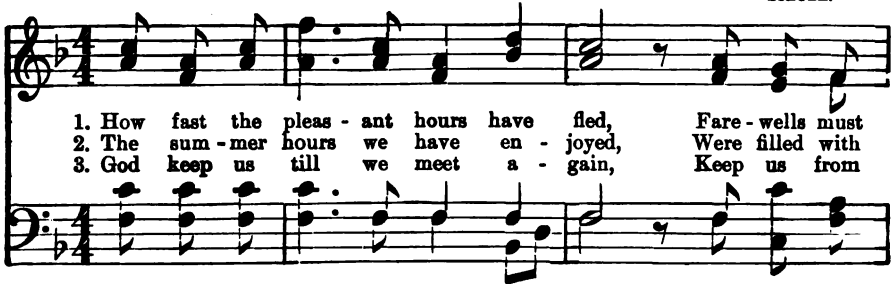
glo - ry, And gladdens all our hap - py throng.
 stee - ple, Thy free - dom nev - er shall be sold. Fa - ther-land, fa - ther-land,
 sev - er, The love for thee with-in me quell.

Thine be our song, Ring - ing the val - leys and mountains a - long.

PARTING SONG.

123

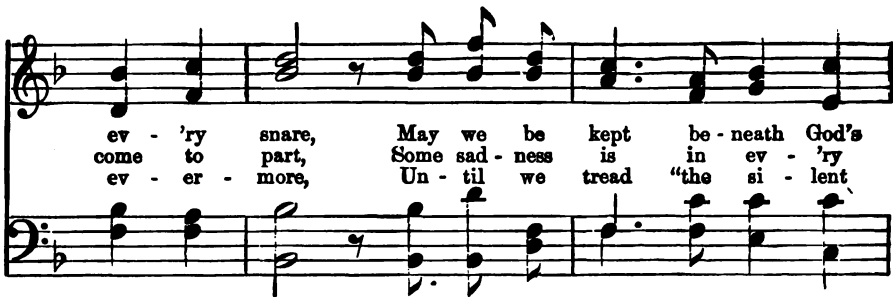
STREUBE.



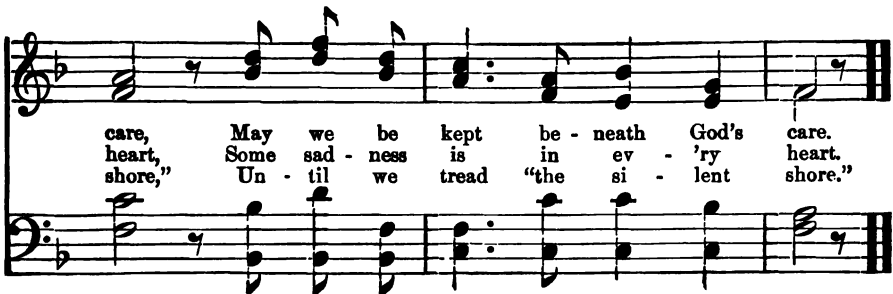
1. How fast the pleas - ant hours have fled, Fare - wells must
 2. The sum - mer hours we have en - joyed, Were filled with
 3. God keep us till we meet a - gain, Keep us from



now a - gain be said. May we be saved from
 pleas - ures un - al - loyed, And now when time has
 trou - ble and from pain, Keep us from sor - row



ev - 'ry snare, May we be kept be - neath God's
 come to part, Some sad - ness is in ev - 'ry
 ev - er - more, Un - til we tread "the si - lent



care, May we be kept be - neath God's care.
 heart, Some sad - ness is in ev - 'ry heart.
 shore," Un - til we tread "the si - lent shore."

THE LILY OF THE VALLEY.*

FOLKSONG.

1. Gen - tle lil - y of the field, Flow'r of match - less beau - ty,
 2. Thou, in sim - ple dress of white, Art the most . . al - lur - ing,

Bloom - ing fair in shad - y nooks, Is thy on - - ly du - ty;
 Thou, of in - no - cence the sign Ev - er art . . en - dur - ing;


Em - blem of God's might - y love, Sent to us from heav'n a - bove,
 Well we know who placed thee there, Breath - ing fra - grance on the air,

Gen - tle lil - y of the field, Thou flow'r of spot - less beau - ty.
 Thou, to all the world most fair, Our God's great love as - sur - ing.

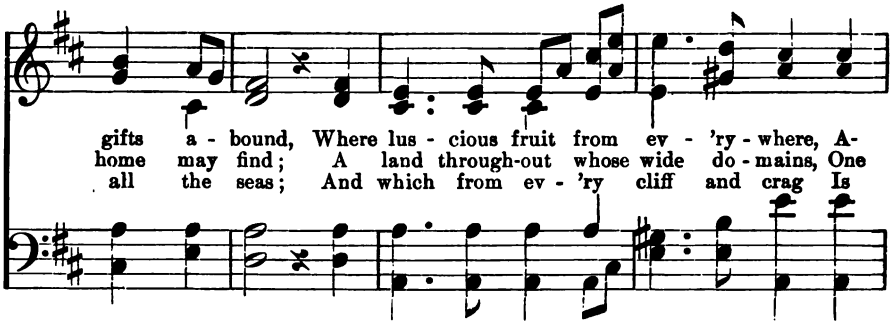
MY NATIVE LAND.*

126

BAUER.

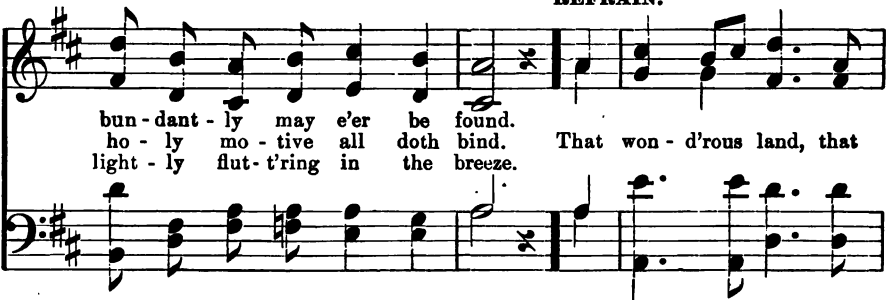


1. I know a land di - vine - ly fair, Where na - ture's great - est
 2. I know a land where free - dom reigns, Where all op - pressed a
 3. I know a land whose star - ry flag, Is wide - ly known o'er



gifts a - bound, Where lus - cious fruit from ev - 'ry - where, A -
 home may find; A land through-out whose wide do - mains, One
 all the seas; And which from ev - 'ry cliff and crag Is

REFRAIN.



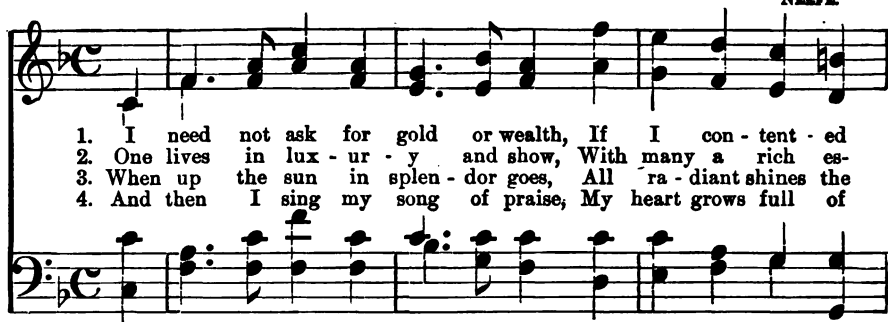
bun - dant - ly may e'er be found.
 ho - ly mo - tive all doth bind. That won - d'rous land, that
 light - ly flut - t'ring in the breeze.



no - ble land Is mine, my own, my na - tive Fa - ther - land.

THE CONTENTED HEART.*

NEEVE.



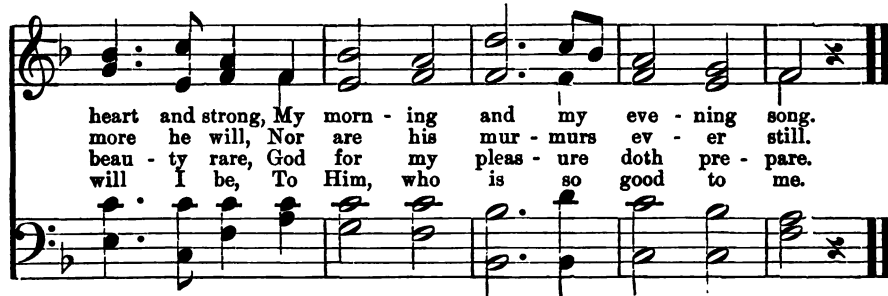
1. I need not ask for gold or wealth, If I con - tent - ed
 2. One lives in lux - ur - y and show, With many a rich es -
 3. When up the sun in splen - dor goes, All ra - diant shines the
 4. And then I sing my song of praise, My heart grows full of



be;
 If God but grant me strength and health, It
 tate; But nev - er peace of heart may know, Or
 world, And in his jew - eled splen - dor glows, Like
 love; My fee - ble voice I fain would raise To



is e - nough for me. I'll sing with thank - ful
 feel con - tent with fate. The more he has the
 roy - al flag un - furled. I needs must think this
 One who dwells a - bove. And ev - er thank - ful



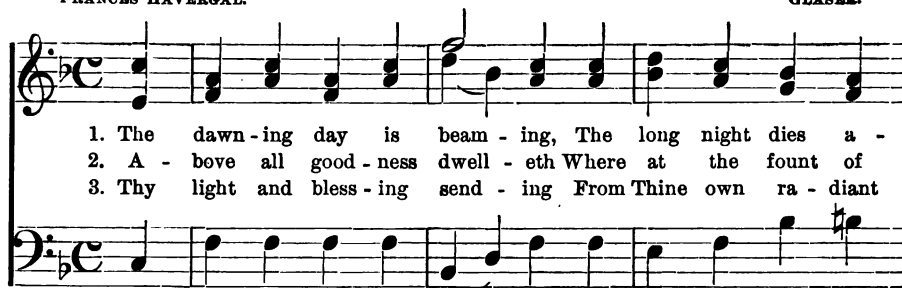
heart and strong, My morn - ing and my eve - ning song.
 more he will, Nor are his mur - murs ev - er still.
 beau - ty rare, God for my pleas - ure doth pre - pare.
 will I be, To Him, who is so good to me.

THE DAWNING DAY.*

127

FRANCES HAVERGAL.

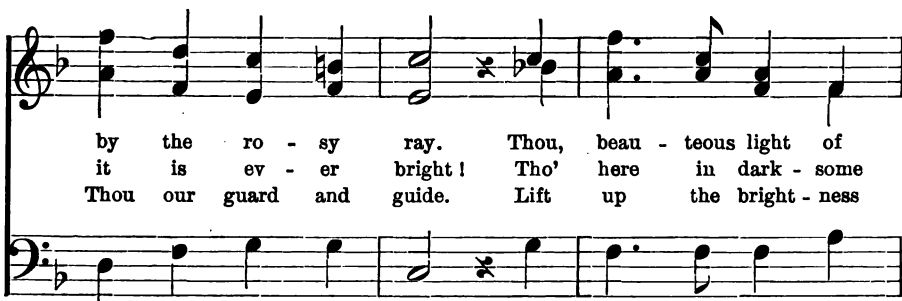
GLASER.



1. The dawn - ing day is beam - ing, The long night dies a -
 2. A - bove all good - ness dwell - eth Where at the fount of
 3. Thy light and bless - ing send - ing From Thine own ra - diant



way; The gates of light are gleam - ing, Oped
 light, The glad - some cho - rus swell - eth; There
 side, While here our dark paths wend - ing, Be



by the ro - sy ray. Thou, beau - teous light of
 it is ev - er bright! Tho' here in dark - some
 Thou our guard and guide. Lift up the bright - ness



earth, all hail! Let not thy cheer - ing pres - - ence fail!
 vale we stray, 'Tis light - ed by that glo - - rious ray;
 of . Thy face! For - sake not, Lord, Thy cho - - sen race!

FOXWELL.

GARTZ.

1. A - wake, a-wake and hail the morn! The world is bathed in light ; Re -
 2. Come forth! for freshness fills the air, And dewdrops deck the mead ; The
 3. Come forth! for ev - 'ry sight and sound Must help to cheer the heart ; Come

joyce, an - oth - er day is born, The laugh-ing skies are bright. Fair
 stir of life is ev - 'ry where, A - round, a - bove, be - neath. From
 forth! the glo - ries spread a-round Will bid your cares de - part. Let

na - ture now is in her prime, Sweet flow'rs the air per - fume ; O,
 bush and thicket, as we pass, Is heard a note of glee ; The
 grat - i-tude the soul ex - pand, And teach the thoughts to rise To

who would waste this joy - ous time In sad - ness and in gloom?
 ve - ry in - sects in the grass Are chirp - ing mer - ri - ly.
 Him whose ev - er boun-teous hand Such pleas - ure still sup - plies.

WASHINGTON.*

129

A. J. G.

A. J. G.

1. To - day we meet thy praise to sing, Great Washington, our Wash-ing-ton, In
 2. The free-dom of our land they gained, Great Washington, our Wash-ing-ton, Of
 3. For hap-py homes, for lib - er - ty, Great Washington, our Wash-ing-ton, The

song we'll let our voic - es ring, Oh, no - ble Wash-ing - ton, For
 en - e - mies not one re-mained, Oh, no - ble Wash-ing - ton, Now
 proud flag we a - bove us see, Oh, no - ble Wash-ing - ton, For

when their hearts with freedom swelled, Our fa - thers for - eign rule ex - pelled, Thy
 peace doth reign from sea to sea, We would thy grateful chil - dren be, Un -
 all these things we hon - or thee, For 'twas thy guid - ance set us free, Thy

lead - er - ship was un - ex - celled, Oh, no - ble Wash-ing - ton.
 self - ish, loy - al, brave, like thee, Oh, no - ble Wash-ing - ton.
 cour - age made all foe - men flee, Oh, no - ble Wash-ing - ton.



1. With gold - en light the ev - 'ning star, Smiles forth its greet - ings
2. But Thou, O Lord, dost nev - er sleep, Thy watch through-out the



near and far, From heav - en mild - ly beam - ing, The flow' - rets
night Thou'lt keep, O'er ev - 'ry wea - ry mor - tal, Oh, let me



all their eye - lids close, The lit - tle birds all seek re - pose, And
slum - ber in thy care, Un - til the morn, so bright and fair, Ope



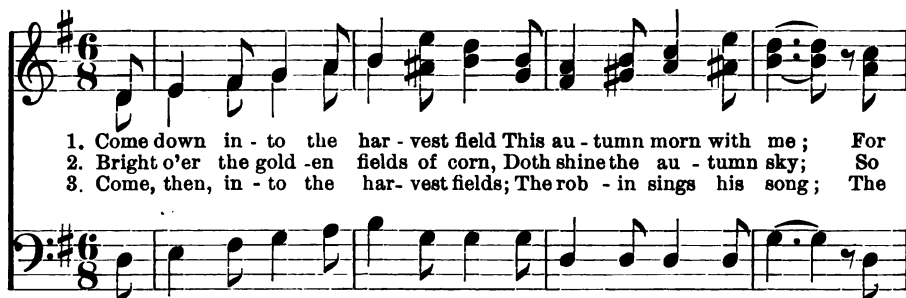
soon are sweet - ly dream - ing, And soon are sweet - ly dream - ing.
wide her gold - en por - tal, Ope wide her gold - en por - tal.

ENGLISH HARVEST SONG.

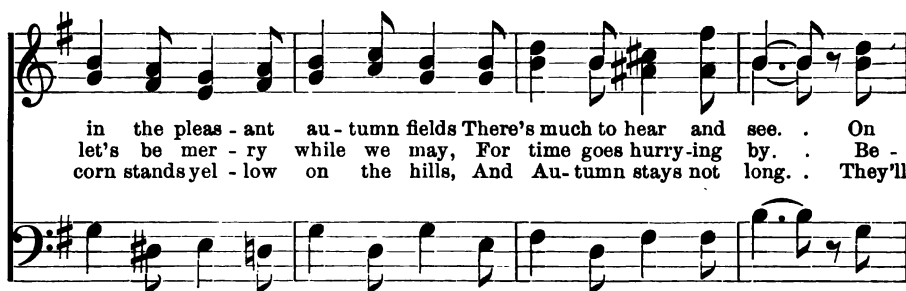
131

MARY HOWITT.

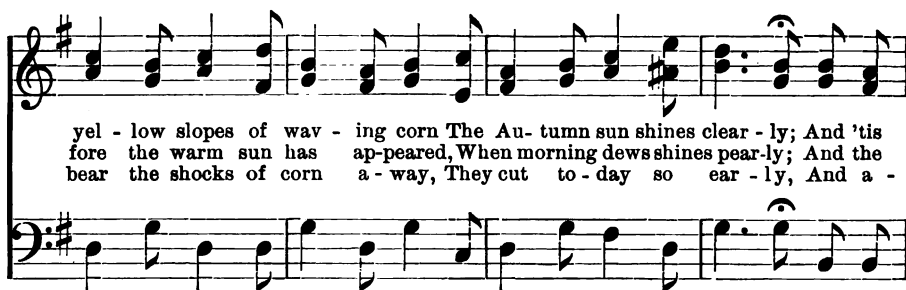
JOHN HULLAH.



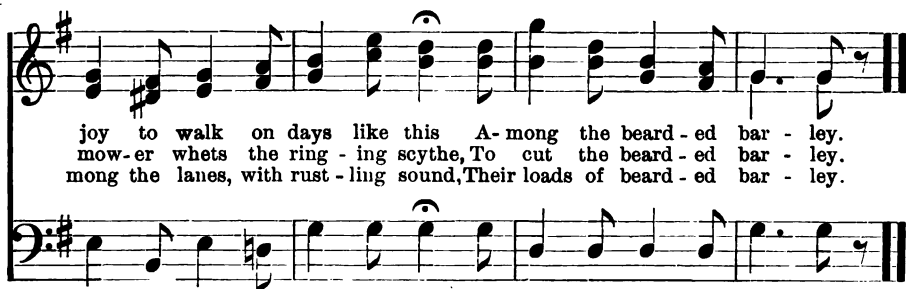
1. Come down in - to the har - vest field This au - tumn morn with me ; For
 2. Bright o'er the gold - en fields of corn, Doth shine the au - tumn sky; So
 3. Come, then, in - to the har - vest fields; The rob - in sings his song; The



in the pleas - ant au - tumn fields There's much to hear and see. . On
 let's be mer - ry while we may, For time goes hur - ry - ing by. . Be -
 corn stands yel - low on the hills, And Au - tumn stays not long. . They'll



yel - low slopes of wav - ing corn The Au - tumn sun shines clear - ly; And 'tis
 fore the warm sun has ap - peared, When morning dews shines pear - ly; And the
 bear the shocks of corn a - way, They cut to - day so ear - ly, And a -



joy to walk on days like this A - mong the beard - ed bar - ley.
 mow - er whets the ring - ing scythe, To cut the beard - ed bar - ley.
 mong the lanes, with rust - ling sound, Their loads of beard - ed bar - ley.

A. J. G.

A. J. G.

1. Cold De-cem - ber, how we love you, Glad we hail you on our way;
 2. Long we've wait-ed for your com-ing, But at last you're here a - gain;
 3. Tho' you bring the cold - est weath-er, And you make the old folks sneeze,
 4. You bring Christmas and the New Year, And a short va - ca - tion, too,

For to us you bring the pleas-ure Of the hap - py Christmas day.
 Now we bid you glad - ly wel-come, List - en to our mer - ry strain.
 We will love you, cold De - cem - ber, E - ven if our toes should freeze.
 So, though some folks may dis - like you, Dear De - cem - ber, we love you.

REFRAIN.

Ring, ring, ring, mer - ry bells, Sweet - ly ring the Christ - mas time,
 Ding, Dong, Ding, Dong, Ding, Dong, Ding, Dong,

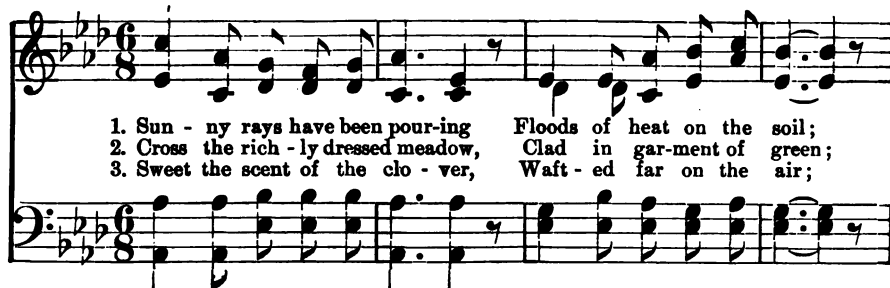
Ring, ring, ring mer - ry bells, Let us hear your chime.
 Ding, Dong, Ding, Dong,

SUMMER EVENING.*

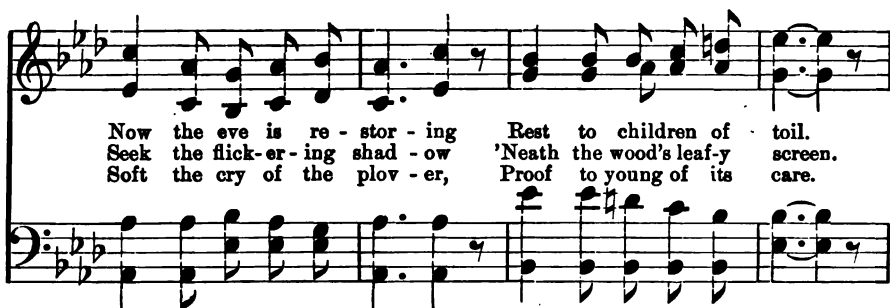
133

A. J. FOXWELL.

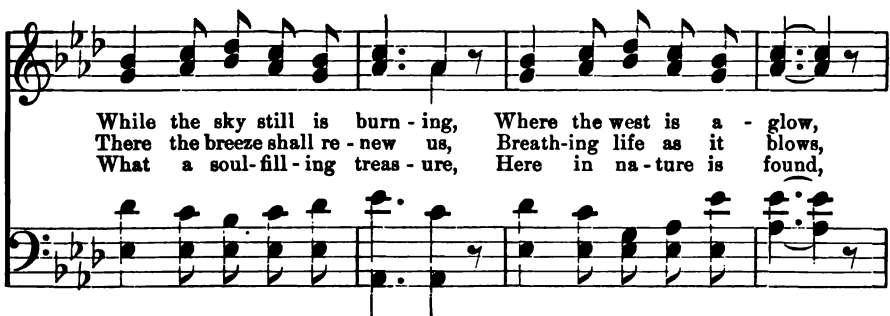
HOFFMAN.



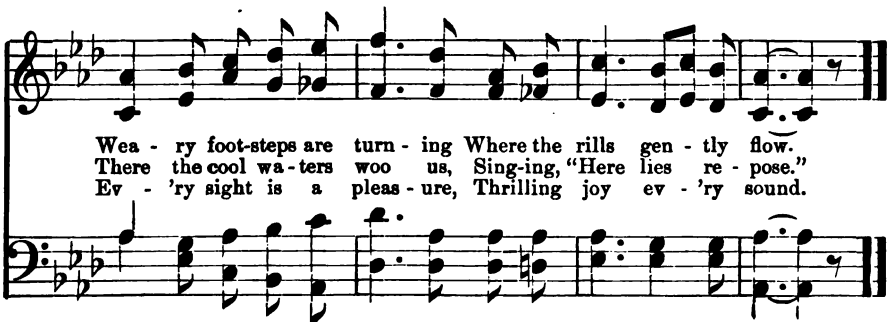
1. Sun - ny rays have been pour-ing Floods of heat on the soil;
2. Cross the rich - ly dressed meadow, Clad in gar-ment of green;
3. Sweet the scent of the clo - ver, Waft - ed far on the air;



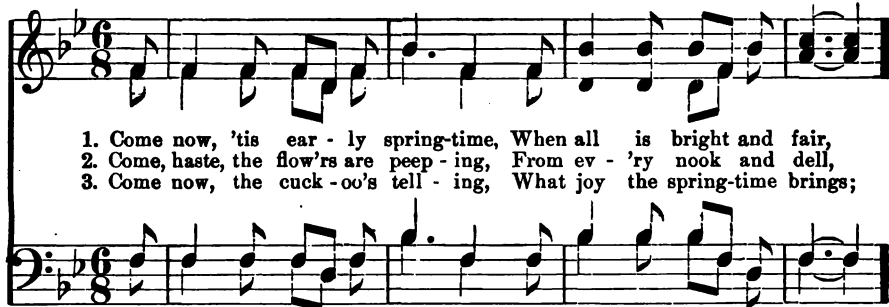
Now the eve is re - stor - ing Rest to children of toil.
Seek the flick-er - ing shad - ow 'Neath the wood's leaf-y screen.
Soft the cry of the plov - er, Proof to young of its care.



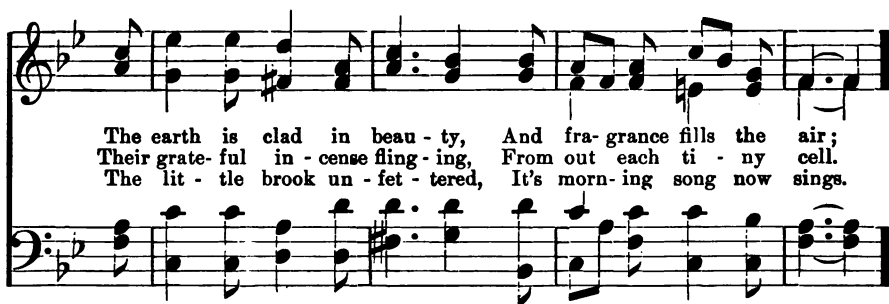
While the sky still is burn - ing, Where the west is a - glow,
There the breeze shall re - new us, Breath-ing life as it blows,
What a soul-fill-ing treas - ure, Here in na - ture is found,



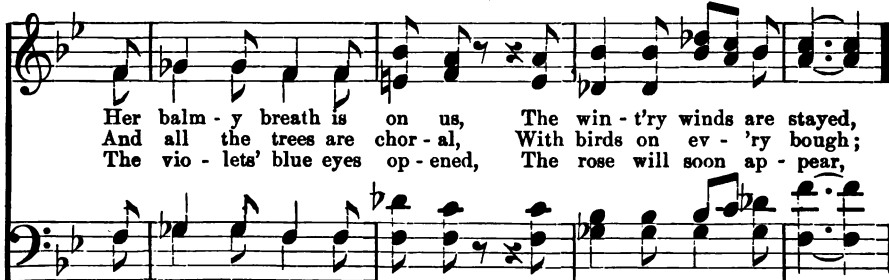
Wea - ry foot-steps are turn - ing Where the rills gen - tly flow.
There the cool wa - ters woo us, Sing-ing, "Here lies re - pose."
Ev - 'ry sight is a pleas - ure, Thrilling joy ev - 'ry sound.



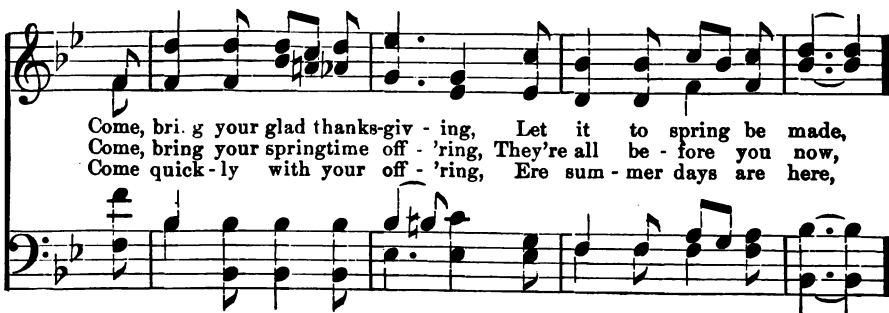
1. Come now, 'tis ear - ly spring-time, When all is bright and fair,
 2. Come, haste, the flow'rs are peep - ing, From ev - 'ry nook and dell,
 3. Come now, the cuck - oo's tell - ing, What joy the spring-time brings;



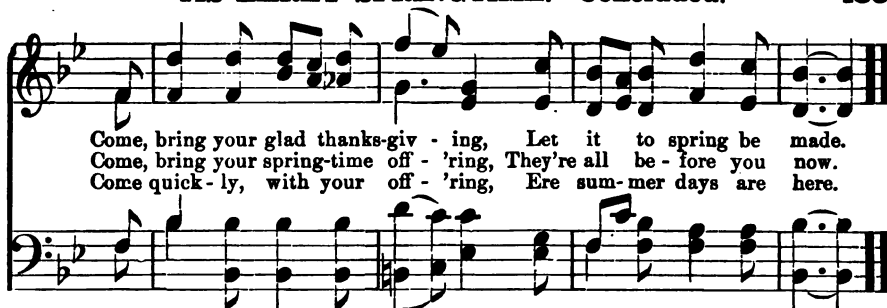
The earth is clad in beau - ty, And fra - grance fills the air;
 Their grate - ful in - cense fling - ing, From out each ti - ny cell.
 The lit - tle brook un - fet - tered, It's morn - ing song now sings.



Her balm - y breath is on us, The win - t'ry winds are stayed,
 And all the trees are chor - al, With birds on ev - 'ry bough;
 The vio - lets' blue eyes op - ened, The rose will soon ap - pear,



Come, bri g your glad thanks-giv - ing, Let it to spring be made,
 Come, bring your springtime off - 'ring, They're all be - fore you now,
 Come quick - ly with your off - 'ring, Ere sum - mer days are here,



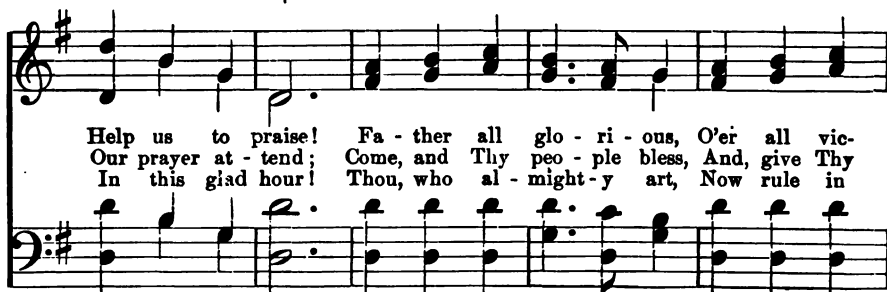
Come, bring your glad thanks-giv - ing, Let it to spring be made.
 Come, bring your spring-time off - 'ring, They're all be - fore you now.
 Come quick - ly, with your off - 'ring, Ere sum - mer days are here.

COME, THOU ALMIGHTY KING.*

GIARDINI.



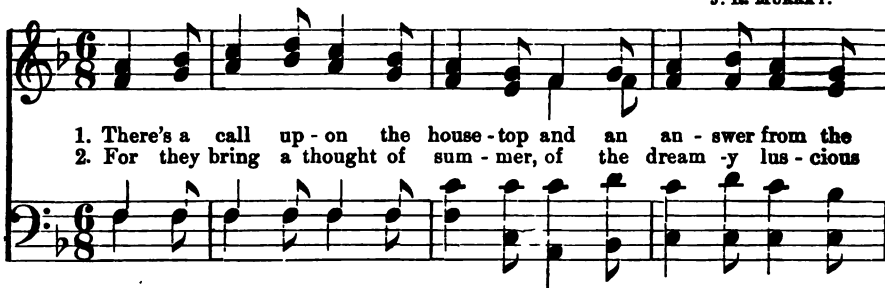
1. Come, Thou al - might - y King, Help us Thy name to sing,
 2. Come, Thou in - car - nate word, Gird on Thy might - y sword,
 3. Come, ho - ly Com - fort - er, Thy sa - cred wit - ness bear,



Help us to praise! Fa - ther all glo - ri - ous, O'er all vic -
 Our prayer at - tend; Come, and Thy peo - ple bless, And, give Thy
 In this glad hour! Thou, who al - might - y art, Now rule in



to - ri - ous, Come and reign o - ver us, An - cient of days.
 word suc - cess; Spir - it of ho - li - ness, On us de - scend!
 ev - 'ry heart, And ne'er from us de - part, Spir - it of power.



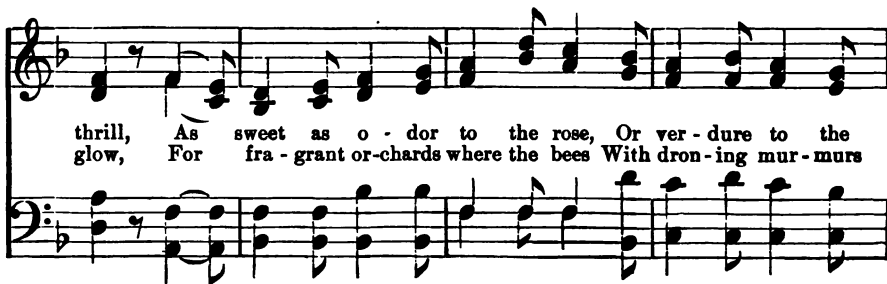
1. There's a call up - on the house - top and an an - swer from the
 2. For they bring a thought of sum - mer, of the dream - y lus - cious



plain, There's a war - ble in the sun - shine, and a twit - ter in the
 days, And of king - cups in the mead - ow, mak - ing such a gold - en



rain, And thro' all my heart at sound of those, There comes a name - less
 haze, A long - ing for the clo - ver blooms, For ros - es all a -



thrill, As sweet as o - dor to the rose, Or ver - dure to the
 glow, For fra - grant or - chards where the bees With dron - ing mur - murs

hill. And all these joy - ous morn-ings My heart pours forth this
go. I dream of all the beau - ties, Of sum-mer's gold - en

strain, "God bless the dear old rob - ins, Who have come back a-gain."
reign, And sing, "God keep the rob - ins, Who have come back a-gain."

SONGS OF PRAISE.*

MONTGOMERY.

THIBAUT.

1. Songs of praise the an - gels sang, Heav'n with al - le - lu - ias
2. Songs of praise a - woke the morn, When the Prince of Peace was
3. Heav'n and earth must pass a - way, Songs of praise shall crown that
4. Borne up - on our lat - est breath, Songs of praise shall con-quer

rang, When Je - ho-vah's work be - gun, When he spoke and it was done.
born; Songs of praise a - rose when He Cap-tive led cap-tiv - i - ty.
day; God will make new heav'ns and earth; Songs of praise shall hail their birth.
death; Then, amidst e - ter - nal joy, Songs of praise our pow'rs employ.

MORNING.*

KURCKEN.

1. When the ear - ly light of morn - ing, La la la la la la la
2. Then the sun - beam light - ly danc - ing, La la la la la la la

la la la, All the hill - tops is a - dorn - ing. La la
la la la, Na - ture's beau - ty seems en - hanc - ing. La la

la la la la la la la la, Na - ture throws a - way all

sad - ness, All the flow'rs in bright ar - ray, All the birds in songs of

glad - ness, Pay their trib - ute to the day, La la la la la

la la la

la la la la la la la la la.

PRAISE OF GOD.*

THOMAS MOORE.

1. There's noth - ing bright a - bove, be - low, From flow'rs that bloom to stars that glow,
 2. There's noth - ing dark be - low, a - bove, But in the gloom I trace Thy love,
 3. The light, the dark, where'er I look, Shall be one pure and shin - ing book,

But in its light my soul can see Some fea - tures of the De - i - ty.
 And meek - ly wait the mo - ment when Thy touch shall make all bright a - gain.
 Where I may read in words of flame, The glo - ries of Thy wond'rous name.

1. Soft and still, Vale and hill, Night en - folds in
2. Heart and eyes, Heav'n - ward rise, Seek'st Thou what shall

sa - ble pall; Birds their wea - ry wings are
there be - fall; Canst thou no - where rest dis -

Birds their
Canst thou

clos - ing, Soon shall we, too, be re - pos - ing. }
cov - er, Some - time shall thy grief be o - ver. }

wea - ry wings are clos - ing, Soon shall we, too,
no - where rest dis - cov - er, Some - time shall thy

God is watch - ing o - ver all, God is watch - ing

be re - pos - ing. } God is watch - ing, God is watch - ing
grief be o - ver. }

TWILIGHT. Concluded.

141

So good - night,.....

o - ver all, So good - night,

This block contains the first system of the musical score. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics 'o - ver all, So good - night,' are written below the treble staff.

God is watch - ing o - - - ver all.

This block contains the second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'God is watch - ing o - - - ver all.' are written below the treble staff.

ST. MICHAEL'S.*

PAUL GERHARDT.

HAVERGAL.

1. Give to the winds thy fears; Hope and be un - dis - mayed; God
2. He ev - 'ry - where hath rule, And all things serve his might; His
3. Thou com - 'pre - hend'st him not, Yet earth and heav - en tell; God

This block contains the first system of the musical score for 'ST. MICHAEL'S.*'. It is in G major (one sharp) and 4/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

hears thy sighs, and counts thy tears, God shall lift up thy head.
ev - 'ry act pure bless - ing is, His path un - sul - lied light.
sits as sov - 'reign on the throne, He rul - eth all things well.

This block contains the second system of the musical score for 'ST. MICHAEL'S.*'. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

Allegro.

1. In woods and 'mongst the heath - er, I find my great - est
 2. I need not beg or bor - row, E - nough for ev - 'ry
 3. Then when the sun's de - clin - ing, My dai - ly work re -

pleas - ure; A for - es - ter I am, A for - es - ter I am; The
 mor - row, My flask and crust of bread, My flask and crust of bread; My
 sign - ing, I to my home re - pair, I to my home re - pair; I

sap - ling trees to cher - ish, Lest they by chance should per - ish, And
 trust - y dog be - side me, What sor - row can be - tide me, As
 lay me down to slum - ber, With - out a care or cum - ber, And

to pre - serve the game, And to pre - serve the game; Hal
 thro' the woods I tread, As thro' the woods I tread; Hal
 peace - ful - ly I rest, And peace - ful - ly I rest; Hal

li, hal - lo, hal - li, hal - lo, And to pre-serve the game, . . . Hal-
 li, hal - lo, hal - li, hal - lo, As thro' the woods I tread, . . . Hal-
 li, hal - lo, hal - li, hal - lo, And peace-ful-ly I rest, . . . Hal-

li, hal - lo, hal - li, hal - lo, And to pre-serve the game.
 li, hal - lo, hal - li, hal - lo, As thro' the woods I tread.
 li, hal - lo, hal - li, hal - lo, And peace-ful-ly I rest.

O LORD, MY STRENGTH.*

C. WESLEY.

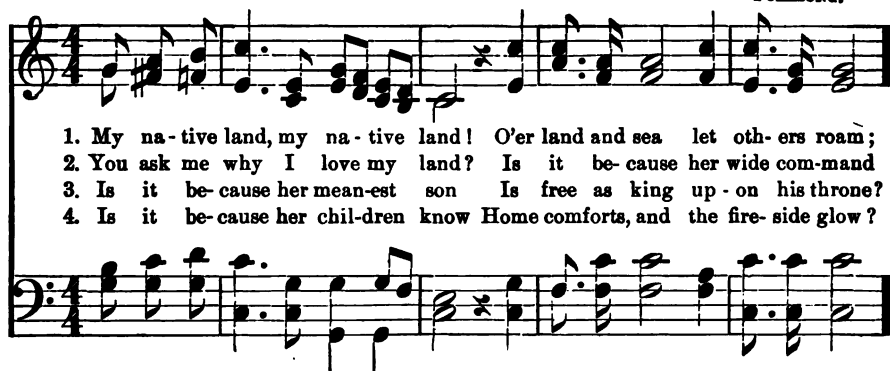
HENRY SMART.

1. O Lord, my strength, my hope, On thee I cast my care; With
 2. I want a god - ly fear, A quick dis - cern - ing eye; That
 3. I want a true re - gard, A sin - gle, stead - y aim, Un-

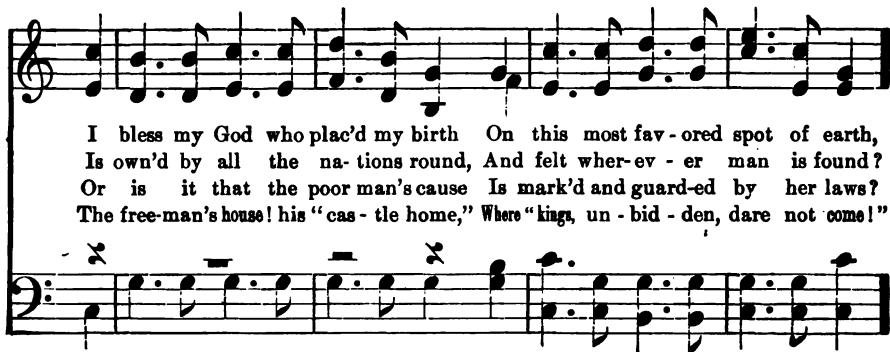
hum - ble con - fi - dence look up, And know Thou hear'st my pray'r.
 looks to Thee when sin is near, And sees the temp - ter fly.
 mov'd by threat'ning or re - ward, For Thee and Thy great name.

MY NATIVE LAND.*

FOLKSONG.



1. My na-tive land, my na-tive land! O'er land and sea let oth-ers roam;
 2. You ask me why I love my land? Is it be-cause her wide com-mand
 3. Is it be-cause her mean-est son Is free as king up-on his throne?
 4. Is it be-cause her chil-dren know Home comforts, and the fire-side glow?



I bless my God who plac'd my birth On this most fav-ored spot of earth,
 Is own'd by all the na-tions round, And felt wher-ev-er man is found?
 Or is it that the poor man's cause Is mark'd and guard-ed by her laws?
 The free-man's house! his "cas-tle home," Where "kings, un-bid-den, dare not come!"




I bless my God who plac'd my birth, On this most fav-ored spot of earth.
 Oh! no 'tis not by these a-lone, My coun-try to my heart is known.
 Oh! no 'tis not by these a-lone, My coun-try to my heart is known.
 Oh! no 'tis not by these a-lone, My coun-try to my heart is known.

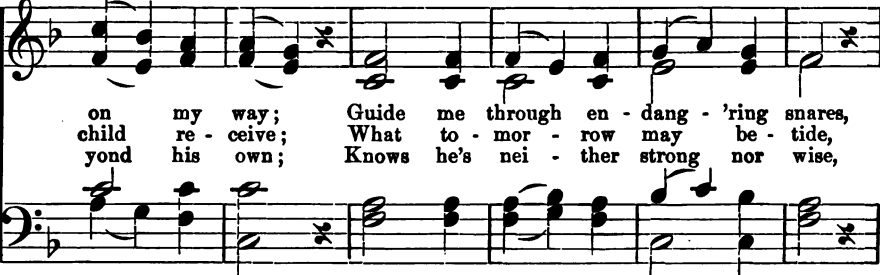
GREAT CREATOR.

145 ·

WM. MONK.



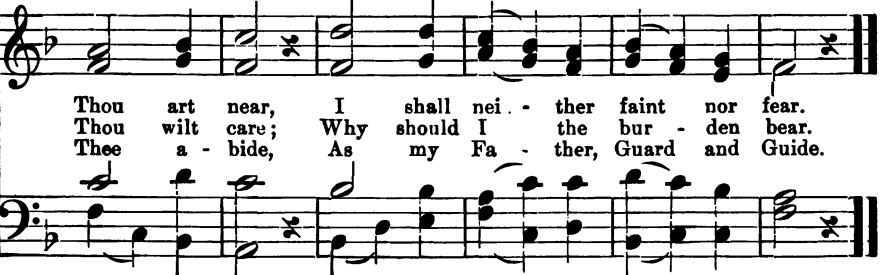
1. Great Cre - a - tor, day by day Shed Thy light up -
 2. What Thou shalt to - day pro - vide, Let me as a
 3. As a lit - tle child re - lies, On a care be -



on my way; Guide me through en - dang - 'ring snares,
 child re - ceive; What to - mor - row may be - tide,
 yond his own; Knows he's nei - ther strong nor wise,



Com - fort me in all my cares, Know - ing still that
 Calm - ly to Thy wis - dom leave, 'Tis e - nough that
 Fears to take a step a - lone, Let me thus with

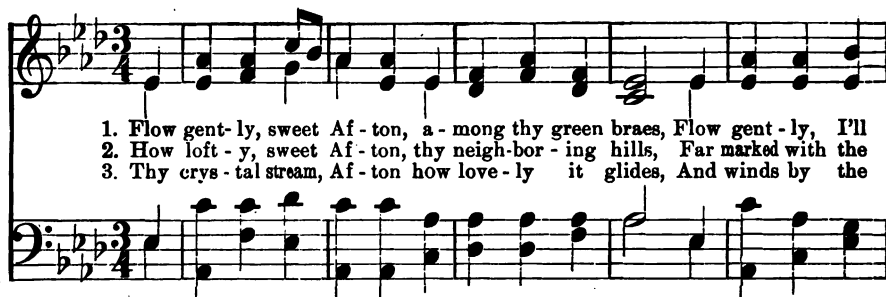


Thou art near, I shall nei - ther faint nor fear.
 Thou wilt care; Why should I the bur - den bear.
 Thee a - bide, As my Fa - ther, Guard and Guide.

FLOW GENTLY, SWEET AFTON.

ROBERT BURNS.

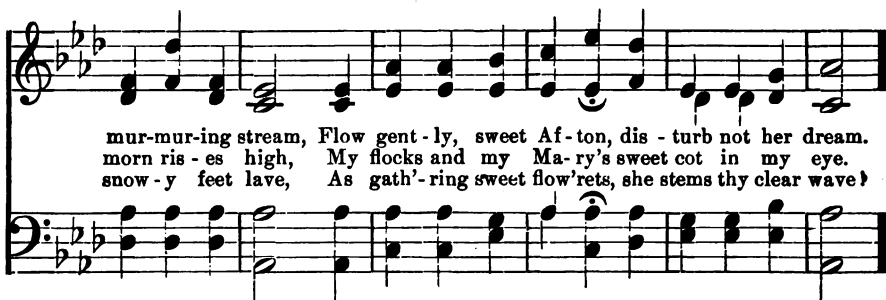
J. E. SPILMAN.



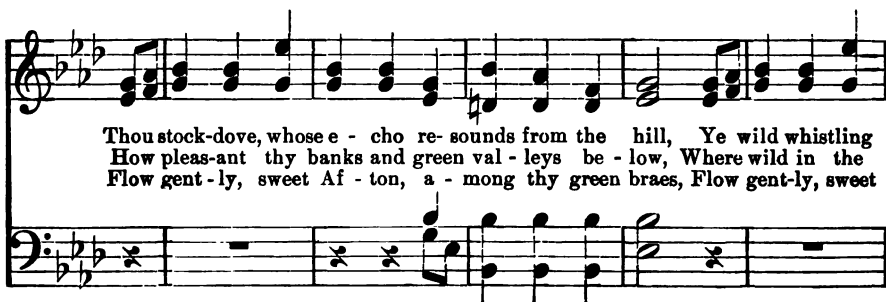
1. Flow gent-ly, sweet Af-ton, a-mong thy green braes, Flow gent-ly, I'll
 2. How loft-y, sweet Af-ton, thy neigh-bor-ing hills, Far marked with the
 3. Thy crys-tal stream, Af-ton how love-ly it glides, And winds by the



sing thee a song in thy praise; My Ma-ry's a-sleep by thy
 cours-es of clear-wind-ing rills; There dai-ly I wan-der, as
 cot where my Ma-ry re-sides! How wan-ton thy wa-ters her



mur-mur-ing stream, Flow gent-ly, sweet Af-ton, dis-turb not her dream.
 morn ris-es high, My flocks and my Ma-ry's sweet cot in my eye.
 snow-y feet lave, As gath'-ring sweet flow'rets, she stems thy clear wave!



Thou stock-dove, whose e-cho re-sounds from the hill, Ye wild whistling
 How pleas-ant thy banks and green val-leys be-low, Where wild in the
 Flow gent-ly, sweet Af-ton, a-mong thy green braes, Flow gent-ly, sweet

FLOW GENTLY, SWEET AFTON. Concluded. 147

black-birds in yon thorn-y dell, Thou green-crest-ed lap-wing, thy
wood-lands the prim-ros-es blow! There oft, as mild eve-ning creeps
riv-er, the theme of my lays: My Ma-ry's a - sleep by thy

scream-ing for-bear, I charge you, dis-turb not my slum-ber-ing fair.
o - ver the lea, The sweet-scent-ed birk shades my Ma-ry and me.
mur-mur-ing stream, Flow gent-ly, sweet Af-ton, dis-turb not her dream.

PROVIDENCE.

J. A. WALLACE.

A. J. GANTVOORT.

1. There's not a tint that paints the rose, Or decks the li - ly fair,
2. There's not a star whose twink-ling light Il-lumes the dis-tant earth,
3. There's not a cloud whose dew's dis-til Up-on the parch-ing clod,
4. A-round, be-neath, be-low, a-bove, Wher-ev-er space ex-tends,

Or streaks the humblest flow'r that blows, But God has placed it there.
And cheers the sol-enn gloom of night, But good-ness gave it birth.
And clothe with ver-dure vale and hill, That is not sent of God.
There heav'n displays its boundless love, And pow'r with goodness blends.

THE CASTLE.

ROBERT SCHUMANN.

Maestoso. *mf*

1. Up - on a mount-ain's sum - mit, A no - ble cas - tle stands; To
 2. But now, with voice of thun - der, His work the mas - ter blessed; The
 3. Of all the no - ble cas - tles, This one a - lone re - mains, When

Dim. *p*

see its gran - ite tur - rets Men come from dis - tant lands. One
 storm-wind stayed its ter - rors, By name-less fear op - pressed; Thou
 in the west the sun - set Em - pur - ples hills and plains. Its

day the cas - tle's build - er Stood on its high - est wall; The
 great - est of all cas - tles, I bless thy fu - ture away, Thou
 walls are rocks of gran - ite; Its moats are streams and seas; The

p *f*

storm-winds roared a - round him, The clouds fell like a pall. Un -
 shalt not sink or crum - ble, Un - til the judg - ment Day! Since
 bat - tle - ments are mount - ains; Its courts are ver - dant leas. And

THE CASTLE. Concluded.

149

f

heed-ed struck the light-ning, The storm un-heed-ed roared, For
then have ma-ny cas-tles Been built by oth-er hands, But
"Free-dom" is the pass-word Of its de-vot-ed band, Who

ff Rit.

pet-ty seemed their ter-rors, In pres-ence of the Lord.
where in pride they tow-ered, To-day a ru-in stands.
guard with life the cas-tle Our own dear fa-ther-land!

TO THEE I NOW OFFER.


THUERINGER VOLKSLIED.

1. To Thee I now of-fer My heart and my hand, Oh, long may peace reign o'er Thee, My
2. My life and my hon-or, My tongue and my hand, I free-ly to Thee of-fer, My
3. When death with his fing-ers My life takes in hand, May I be safe-ly gath-ered, To


own, my na-tive land; Oh, long may peace reign o'er Thee, My own, my na-tive land.
own, my na-tive land; I free-ly to Thee of-fer, My own, my na-tive land.
Thee, my na-tive land; May I be safe-ly gath-ered, To Thee, my na-tive land.

150 COME AND WATCH THE DAYLIGHT DAWNING.

REAY.



1. Come and watch the day-light dawn-ing O'er the moun-tains bleak and
 2. Come, thy foot shall ne'er be wea-ry, Nev-er tired thy wake-ful
 3. Come, the lark has left the mead-ow, Now he soars be-yond our




gray, Come and see the pur-ple morn-ing Tinge their sum-mits far a-
 eye, Earth should ne'er seem dark or drea-ry, When the morn-ing gilds the
 sight, Far a-way from mist and shad-ow, Sing-ing in a world of



way, Gai-ly sounds the voice of glad-ness, O'er the vale and thro' the
 sky, Birds shall plume their wings be-side thee, Gai-ly warb-ling ov-er
 light, Come to see what forms of glo-ry, Spring to life in morn-ing

Repeat *p*



grove, Not one sin-gle note of sad-ness, Tells of aught but peace and love.
 head, Sunbeams thro' the green leaves guide thee, Where thy steps may safe-ly tread.
 ray, Come and hear the joy-ful sto-ry, Na-ture tells at dawn of day.

COME AND WATCH. Concluded.

151

REFRAIN. *pp*

la, la, la, la, la, tra, la, la, la,

Tra, la, la, la, la, la, la, la, la, Tra, la, la, la,

la, la, tra, la, la, la, tra, la, la, tra, la, la, tra, la.

tra, la, la, la, la, la, la, tra, la, la, tra, la.

THE LAND OF OUR BIRTH.

Allegro moderato.

A. J. GANTVOORT.

mf

1. There is not a spot on this wide peo-pled earth, So .
 2. Can the lan- guage of stran- gers, in ac- cents un-known, Send a
 3. How sweet is the lan- guage which taught us to blend The

mf

dear to the heart as the land of our birth; 'Tis the
 thrill to our bo- soms like that of our own? The
 dear names of pa- rent, hus- band and friend; Which

By permission of WORLD'S EVENTS PUB. CO.

The musical score is written for voice and piano. It consists of four systems of music. The first system begins with a mezzo-forte (*mf*) dynamic. The second system features a forte (*f*) dynamic for the piano accompaniment and a mezzo-forte (*mf*) dynamic for the voice. The third system begins with a forte (*f*) dynamic. The fourth system concludes the piece. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line, with some words split across lines. The piano accompaniment is written in the bass clef.

mf

home of our child - hood! the beau - ti - ful spot Which
face may be fair, and the smile may be bland, But
taught us to lisp, on our moth - er's soft breast, The

f

mem - 'ry re - tains when all else is for - got. May the
it breathes not the tones of our dear na - tive land. There is
bal - lad she sung as she rocked us to rest. May the

mf

f

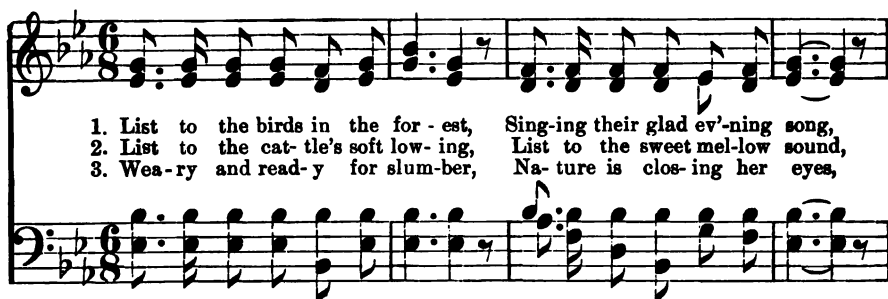
bless - ing of God ev - er hal - low the sod, And its
no spot on earth like the land of our birth, Where
bless - ing of God ev - er hal - low the sod, And its

f

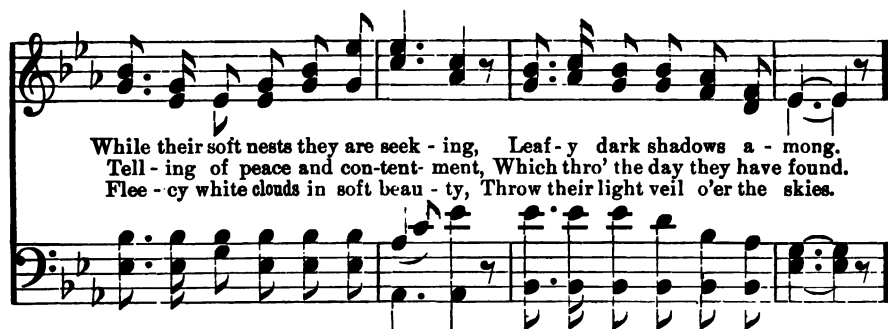
val - leys and hills by our chil - dren be trod.
he - roes keep guard o'er the al - tar and hearth.
val - leys and hills by our chil - dren be trod.

SUMMER EVENING.*

FOLKSONG.



1. List to the birds in the for - est, Sing-ing their glad ev'-ning song,
 2. List to the cat-tle's soft low-ing, List to the sweet mel-low sound,
 3. Wea-ry and read-y for slum-ber, Na-ture is clos-ing her eyes,



While their soft nests they are seek - ing, Leaf - y dark shadows a - mong.
 Tell - ing of peace and con-tent-ment, Which thro' the day they have found.
 Flee - cy white clouds in soft beau - ty, Throw their light veil o'er the skies.

REFRAIN.



Home-ward, we'll hast - en for ev' - ning draws near, Day is now
 Home-ward, we'll hast - en to fam - ily so dear;

near-ing its close, And is sink - ing in gen - tle re - pose.

FAR AWAY THE CAMP FIRES BURN.*

MERCADANTE.

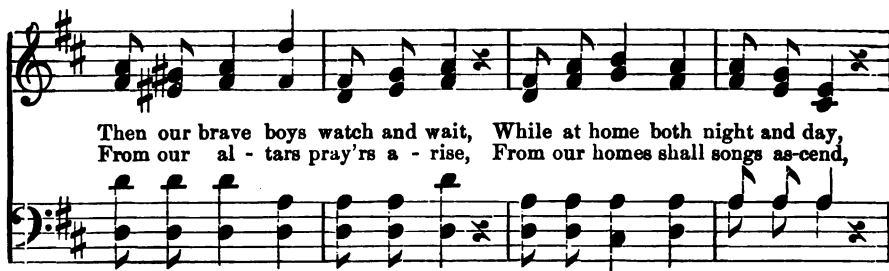
1. Far a - way the campfires burn, We can see their rud - dy light,
 2. On-ward, broth-ers, for the right, Bless-ings on you as you go,

From the dis - tant hill-tops flash, Brightening up the brow of night.
 Ful - ly armed for freedom's fight, Naught but bless-ings shall you know.

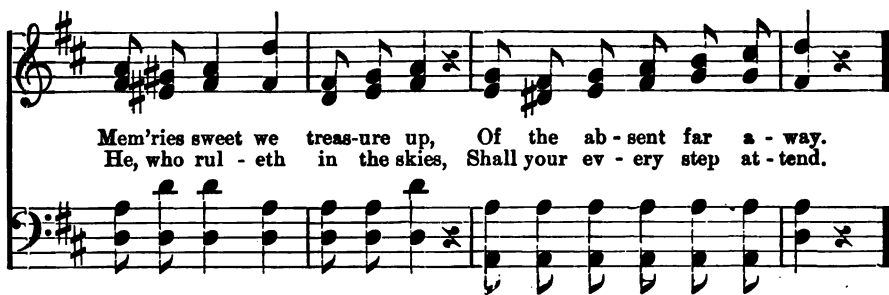
Then our brave boys watch and wait, While at home both night and day,
 From our al - tars pray'rs a - rise, From our homeshall song as - cend,

Mem'ries sweet we treas-ure up, Of the ab - sent far a - way,
 He who rul - eth in the skies, Shall your ev - 'ry step at - tend,

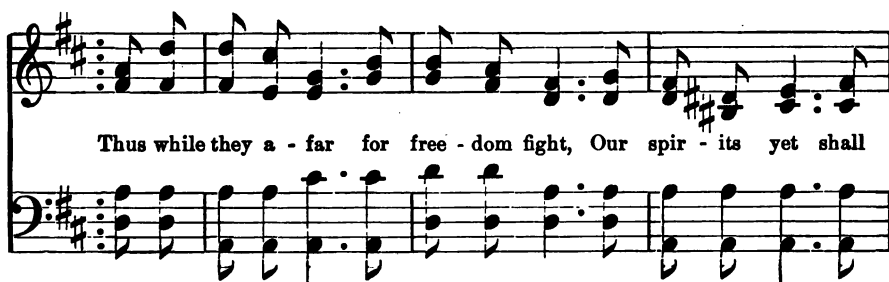
FAR AWAY THE CAMP-FIRES BURN. Continued. 155



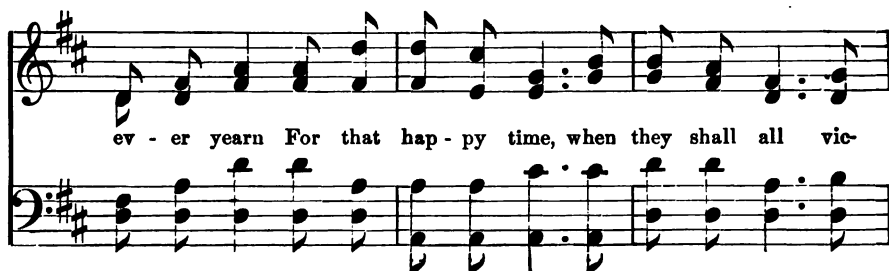
Then our brave boys watch and wait, While at home both night and day,
From our al - tars pray'rs a - rise, From our homes shall songs as-cend,



Mem'ries sweet we treas-ure up, Of the ab-sent far a-way.
He, who rul - eth in the skies, Shall your ev - ery step at-tend.



Thus while they a - far for free - dom fight, Our spir - its yet shall



ev - er yearn For that hap - py time, when they shall all vic-

156 FAR AWAY THE CAMP-FIRES BURN. Concluded.

to - ri - ous re-turn. Oh, hast-en, hap-py day, oh, hast-en, hap-py

1st verse. D. C. 2d verse.

day, day, Hap - py day, oh, hast-en hap-py day.

Detailed description: This is a musical score for a song. It consists of two systems of music, each with a treble and bass staff. The first system has a key signature of one sharp (F#) and a common time signature. The lyrics 'to - ri - ous re-turn. Oh, hast-en, hap-py day, oh, hast-en, hap-py' are written below the first staff. The second system has a key signature of one sharp and a common time signature. It includes a first ending marked '1st verse. D. C.' and a second ending marked '2d verse.'. The lyrics 'day, day, Hap - py day, oh, hast-en hap-py day.' are written below the first staff of the second system.

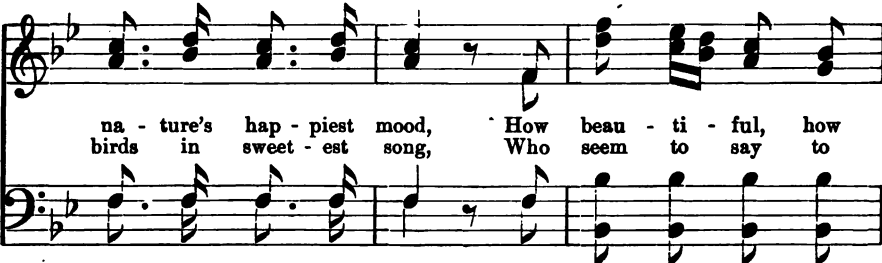
A SPRING DAY IN THE WOODS.*

1. With swing - ing step I love to roam, With - in the shad - y
2. My song a - wakes the ech - oes 'round, They an - swer sweet and

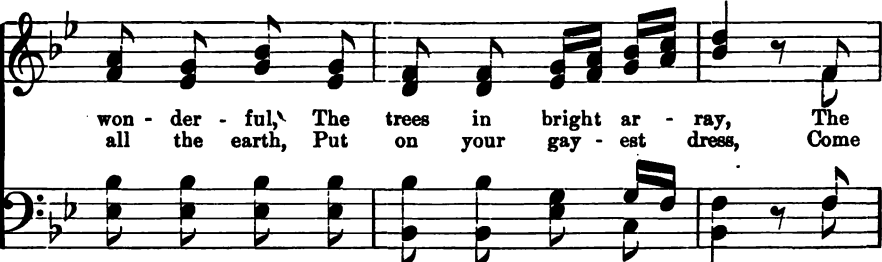
wood, My heart beats then in sym - pa - thy With
strong, And oth - er an - swers al - so come From

Detailed description: This is a musical score for a song. It consists of two systems of music, each with a treble and bass staff. The first system has a key signature of two flats (Bb, Eb) and a 2/4 time signature. The lyrics '1. With swing - ing step I love to roam, With - in the shad - y' and '2. My song a - wakes the ech - oes 'round, They an - swer sweet and' are written below the first staff. The second system has a key signature of two flats and a 2/4 time signature. The lyrics 'wood, My heart beats then in sym - pa - thy With' and 'strong, And oth - er an - swers al - so come From' are written below the first staff.

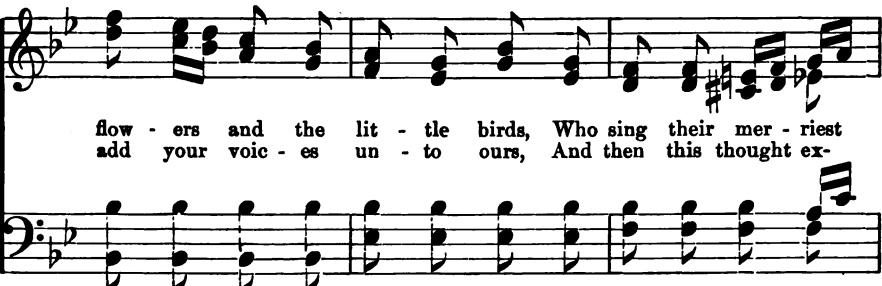
A SPRING DAY IN THE WOODS. Concluded. 157



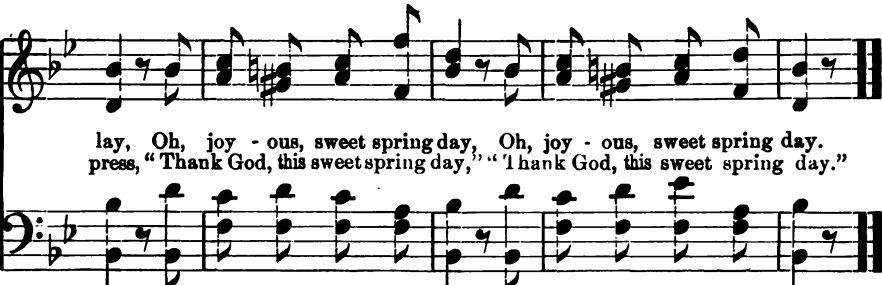
na - ture's hap - piest mood, How beau - ti - ful, how
birds in sweet - est song, Who seem to say to



won - der - ful, The trees in bright ar - ray, The
all the earth, Put on your gay - est dress, Come



flow - ers and the lit - tle birds, Who sing their mer - riest
add your voic - es un - to ours, And then this thought ex -



lay, Oh, joy - ous, sweet spring day, Oh, joy - ous, sweet spring day.
press, "Thank God, this sweet spring day," "I thank God, this sweet spring day."

DAYLIGHT BREAKS IN SILENCE.

ABT.

1. Stars with
2. Earth with

Andante Moderato.

1. Day - light breaks in si - lence; In the vault-ed sky
2. Morn a - wakes in glad - ness, Bright the day ap - pears,

fad - ing
dew - drops

Stars with fad - ing lus - tre Gem its can - o - py. Hail, then
Earth with dew - drops glis - t'ning Gent - ly dries her tears, Gent - ly,

hail, fair morn-ing's gleam. Praise to Him who kind - leth
gent - ly dries her tears. Birds be - gin their sing - ing,

Ev - 'ry sun - ny beam, Swell your grate - ful voices, . . .
Ev - 'ry thing is gay, Na - ture's song is ring - ing

DAYLIGHT BREAKS IN SILENCE. Concluded. 159

Bend in ad - o - ra - tion Praise the Lord of Light, . . .
Wel - come to the day, Its wel - come to the day, . . .

Bend in ad - o - ra - tion, Praise the Lord of light;
Glad and fresh young morn - ing Type of truth thou art:

Lord of ev - 'ry land and na - tion Throned in bound - less
For with chaste and ten - der feel - ings Fill - est thou my

might, Throned in bound - less might, In bound - less might. might.
heart, Fill - est thou my heart, My swell - ing heart. heart.

THE RETURN OF SPRING.*

SILCHER.

1. Your hearts and win - dows op - en wide, A - rouse ye! a -
 2. Your hearts and win - dows op - en wide, A - rouse ye! a -
 3. Your hearts and win - dows op - en wide, A - rouse ye! a -

rouse ye! Old win - ter fain would steal a - way, No
 rouse ye! He knows sweet spring is at the door, And
 rouse ye! I hear her call - ing down be - low, Hark,

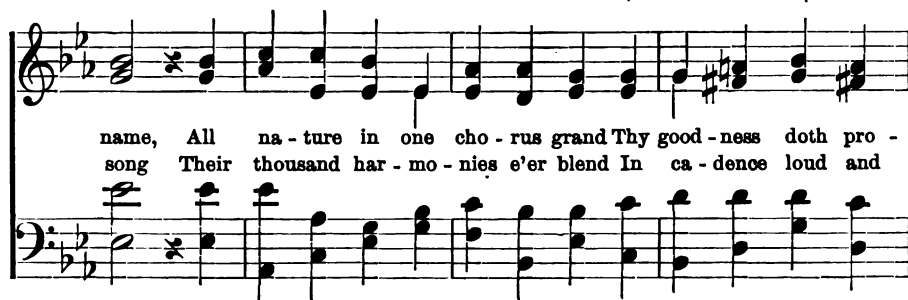
more with us he cares to stay, He moans and sighs with
 she will try his tem - per sore, With fun - ny pranks of
 hark, 'tis her sweet voice, I know, See, all im - pa - tient

dole - ful sound, And wraps him all his gar - ments round.
 ev - 'ry kind, Un - suit - ed to his gloom - y mind.
 there she stands, With new - born flow - ers in her hands.

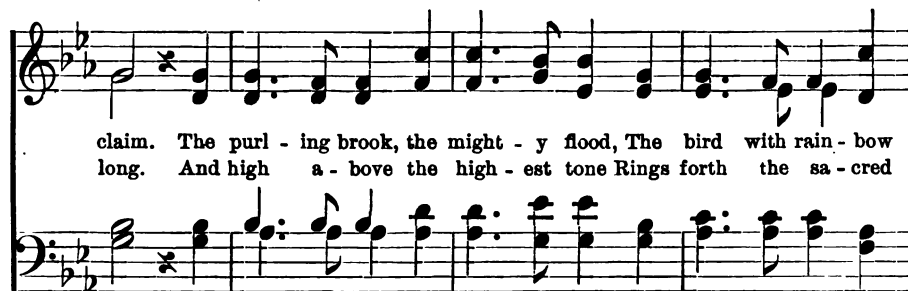
FARRINGTON.



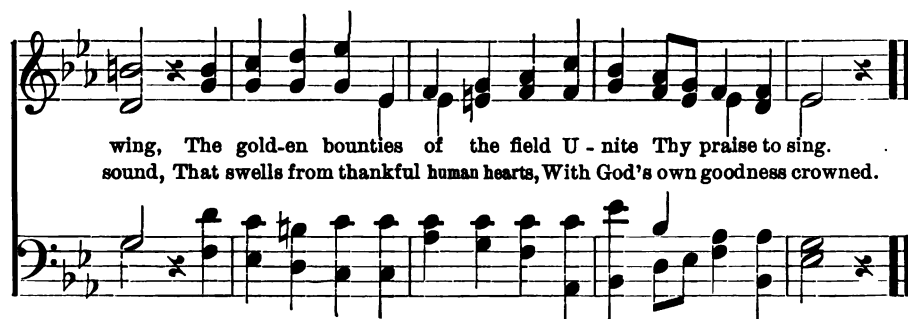
1. The heav'ns de - clare Thy glo - ry, Lord, The earth ex - tols Thy
 2. Their an - thems rise to heav - en's gates, And then with an - gels'



name, All na - ture in one cho - rus grand Thy good - ness doth pro -
 song Their thousand har - mo - nies e'er blend In ca - dence loud and



claim. The purl - ing brook, the might - y flood, The bird with rain - bow
 long. And high a - bove the high - est tone Rings forth the sa - cred



wing, The gold-en bounties of the field U - nite Thy praise to sing.
 sound, That swells from thankful human hearts, With God's own goodness crowned.

O THOU, MY NATIVE COUNTRY.*

A.B.T.

1. O thou, my na - tive coun - try, Thou ev - er faith - ful friend, My
 2. O thou, my na - tive coun - try, Thou birth - place of the free, To
 3. O thou, my na - tive coun - try, Thou land of Wash - ing - ton, May

love for thee is great - er, Than lan - guage can por - tend.
 whom the op - pressed of tyrants, May e'er in safe - ty flee.
 God, the Fount of Free - dom, Make me thy worth - y son.

REFRAIN.

To thee be - longs my heart, To thee be - longs my hon - or, My

life is thine, O na - tive land, Be - lov - ed fa - ther - land, My

life is thine, O na - tive land, Be - lov - ed fa - ther - land.

ODE FOR WASHINGTON'S BIRTHDAY.

O. W. HOLMES.

G. ARNOLD.

Moderato Maestoso.

6. Fa - ther ! we whose ears have tingled With the dis-cord notes of'"/>

1. Welcome to the day re-turn-ing, Dear-er still as a-ges
2. Hear the tale of youthful glo - ry, While of Britain's rescued
3. Look ! the shadow on the di - al Marks the hour of dead-lier
4. Vain is empire's mad tempta - tion, Not for him an earthly
5. " By the name that you in-her - it, By the suff-'rings you re -
6. Fa - ther ! we whose ears have tingled With the dis-cord notes of

Con Octavi.

flow, While the torch of faith is burn - ing Long as free-dom's al - tars
band, Friend and foe re - peat the sto - ry, Spread his fame o'er sea and
strife ; Days of ter - ror, years of tri - al, Scourge a na - tion in - to
crown ! He, whose sword has freed a na - tion, Strikes the of - fered scap - tre
call, Cher - ish the fra - ter - nal spi - rit ; Love your coun - try first of
shame, We, whose sires their blood have min - gled In the bat - tle's thun - der

Text used by permission of HOUGHTON, MIFFLIN & COMPANY.

164 ODE FOR WASHINGTON'S BIRTHDAY. Concluded.



glow! See the he - ro whom it gave us Slumb'ring on his moth - er's
land. Where the red cross fond - ly stream - ing, Flaps a - bove the fri - gate's
life. Lo, the youth be - come her lead - er! All her baf - fled ty - rants
down. See the throne - less conqu'ror seat - ed Rul - er by a peo - ple's
all! Lis - ten not to i - dle ques - tions If its bands may be un -
flame, Gath - ring while this ho - ly morn - ing Lights the land from sea to



breast, For the arm he stretched to save us, Be its morn for - ev - er blest.
deck, Where the gold - en lil - ies gleam - ing, Star the watchtow'rs of Que - bec.
yield; Thro' his arm the Lord hath freed her; Crown him on the tent - ed field!
choice; See the pa - triot's task com - plet - ed; Hear the Father's dy - ing voice!
tied; Doubt the pa - triot whose sug - ges - tions Strive a na - tion to di - vide!"
sea, Hear thy coun - cil, heed thy warn - ing, Trust us while we hon - or thee!



THE WANDERER'S SONG.*

165

SCHUBERT. Arr.

1. Be - side the dear old homestead, There stands a ma - ple tree, Be -
2. When-e'er, a home-less wan-d'r'er, I pass a ma - ple tree, Its
3. When i - cy winds are blow-ing, When rain is fall-ing free, In
p

neath its way-ing branches Have dreams come oft to me, Up - on its bark I
wav-ing branches nodding, Speak soft - ly un - to me; "Come, wear-y, heartsick
summer's scorching sunbeams I think of that dear tree, And tho' I wan - der

chis - eled Dear names, when but a boy, I've sought its shade in
wan-d'r'er, Be - neath my shad - ow reat, I'll take thy pain and
on - ward A - lone up - on my way, A soft sweet voice keeps
mf

sor - row, I've sought its shade in joy, I've sought its shade in joy.
sor - row, Thy heart shall naught molest, Thy heart shall naught molest."
whisp'ring, "I'll wait for thee for aye," "I'll wait for thee for aye."
f p Rit. Dim. pp

FAREWELL.

H. ESSEB. ARR.

p *mf* *p* *pp* *p*

1. Fare-well, O joy - ous, sun - ny grove, Fare-well, fare - well! Too
 2. Fare-well, O for - est great and grand, Fare-well, fare - well! Fare-
 3. If such pure joys are lost for aye, Fare-well, fare - well! And

mf *p* *pp* *p*

soon I hear the part - ing knell, Fare - well, fare - well! Up-
 well, O flow'rs, a ra - dian't band, Fare - well, fare - well! And
 I a last fare - well must say, Fare - well, fare - well! Yet

Cres.

on the a - zure of the sky, My spir - it's sad - ness
 may your per - fume, strange - ly sweet, Some oth - er wea - ry
 shall this mem - 'ry ev - er be A source of end - less

f

seems to lie; Fare - well, fare - well, O sun - ny, joy - ous grove, Fare-
 wan - d'r'er greet; Fare - well, fare - well, O sun - ny, joy - ous grove, Fare-
 joy to me; Fare - well, fare - well, O sun - ny, joy - ous grove, Fare-

FAREWELL. Concluded.

167

well, fare-well, O sun - ny, joy - ous grove, Fare-well, fare-well!

ff *mf* *p* *Dim. al. pp*

LORD GOD, WE WORSHIP THEE.*

CRUEGER.

1. { Lord God, we wor-ship Thee! In loud and hap-py cho-rus; }
 2. { We praise thy love and pow'r, Whose good-ness reign-eth o'er us. }
 2. { Lord God, we wor-ship Thee! For Thou our land de-fend-est, }
 { Thou pour-est down Thy grace, And strife and war Thou end-est, }

To heav'n our song shall soar, For-ev-er shall it be, Re-
 Since gold-en peace, O Lord, Thou grant-est us to see Our

sound-ing o'er and o'er, Lord God, we wor-ship Thee!
 land with one ac-cord, Lord God, gives thanks to Thee!

CHRISTMAS CAROL.

PHILIPPS BROOKS.
Andante Moderato.
mf Sostenuto.

A. J. GANTVOORT.

1. The earth has grown old with its bur - den of care, But at
2. It's com - ing, old earth, it is com - ing to - night, On the
3. The feet of the hum - blest may walk in the field Where the

Christ-mas it al - ways is young; The heart of the jew - el burns
snow-flakes which cov - er thy sod, The feet of the Christ-child fall
feet of the Ho - liest have trod. This, this is the mar - vel to

1. The heart of the jew - - el burns
2. The feet of the Christ - child fall
3. This, this is the mar - vel to

lus - trous and fair, And its soul full of mu - sic breaks
gen - tle and white, And the voice of the Christ - child tells
mor - tals re - vealed, When the sil - ver - y trum - pets of

f *mf*

forth on the air, When the song of the an - gel is
 out with de - light, That man - kind are the chil - dren of
 Christ - mas have pealed, That man - kind are the chil - dren of

f *mf*

sung, is sung, When the song of the an - gel is sung.
 God, of God, That man - kind are the chil - dren of God.
 God, of God, That man - kind are the chil - dren of God.

GOOD NIGHT.

FR. SCHNEIDER.

1. Now good night, now good night, All our la - bor now is
 2. Now good night, now good night, See the heav'n's are clear and
 3. Rest in peace, rest in peace, Till the morn - ing bright - ly

done; Day - light now is sweet - ly clos - ing, Heav - y hands and
 bright; And the moon - beams soft - ly steal - ing, Through the trees their
 breaks, Till the day its care re - new - ing, Calls us to be

GOOD NIGHT. Concluded.

heads re - pos - ing, Till to - mor - row's ris - ing sun, Till to -
 shape re - veal - ing, Seem to call all earth to sleep, Seem to
 up and do - ing, Rest in peace the Fa - ther wakes, Rest in

mor - row's ris - ing sun, Now good night, now good night,
 call all earth to sleep. Now good night, now good night.
 peace the Fa - ther wakes. Now good night, now good night.

AUTUMN SONG.

From the German.

A. J. G.

1. Au - tumn winds are sigh - ing, Sum - mer winds are dy - ing,
 2. See the fields how yel - low ! Clus - ters, bright and mel - low,
 3. Now the lads are spring - ing. Maid - ens blithe are sing - ing
 4. Then when day re - clin - eth And the mild moon shin - eth

By permission of WORLD'S EVENTS PUB. CO.

Har - vest time is nigh, is nigh, Har-vest time is nigh.
 Gleam . . on ev - 'ry hill, on hill, Gleam on ev - 'ry hill.
 Swells . . the har - vest strain, the strain, Swells the har - vest strain.
 Ta - bors, ta - bors sweet-ly sound, Ta - bors sweet - ly sound.

sf *f*

Cool - er breez - es quiv-'ring Through the pine groves shiv - 'ring
 Nec - tar fills the foun-tains, Crowns the sun - ny moun - tains,
 Ev - 'ry field re - joic - es, Thou - sand thank - ful voi - ces,
 And while they are sound-ing Fai - ry feet are bound-ing

p *mf*

Sweep the trou - bled moon - lit sky, Sweep the trou - bled sky.
 Runs . in ev - 'ry, ev - 'ry rill, Runs in ev - 'ry rill.
 Min - gle, min - gle on the plain, Min - gle on the plain.
 O'er . the fra - grant moon - lit ground, O'er . the moon - lit ground.

f *sf* *mf*

J. L. HATTON.

p Allegretto.

Pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, Let it

pour, let it pour, Pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter,

pat-ter, pat-ter, Let it roar, Let it roar, 1. Down the steep roof let it
2. Let the glanc-ing lightning
3. Soon the clouds will burst a-

rush, Down the hill-side let it gush ; 'Tis the wel-come A-pril show'r, Bringing
flash, Let the pealing thunder crash ; 'Tis the wel-come A-pril show'r, Bringing
way, Soon will come a bright spring day, Soon the wel-come A-pril show'r, Will bring

forth the sweet May flow'r, Bringing forth the sweet..... May flow'r.
 forth the sweet May flow'r, Bringing forth the sweet..... May flow'r.
 forth the sweet May flow'r, Will bring forth the sweet..... May flow'r.

THE BELL.

FR. ERNST FESCA.

1. Joy - ful is thy greet - ing, From the mos - sy stee - ple
 2. Like the dew of ev - 'ning, Is thy gen - tle call - ing
 3. Bless - ed dear old churchbell, With thy tongue of i - ron

To the bri - dal train, Sad, thy meas - ured toll - ing
 Of the world to rest: "Come with heav - y bur - dens,
 Mes - sag - es dost send, Shar - ing ev - 'ry sor - row,

Of the old, old sto - ry: "One is freed from pain."
 Come with deep - est sor - rows, Be thy Fa - ther's guest."
 Ev - 'ry joy and glad - ness, Un - til time shall end.

ALPINE-PEACE.

Moderato.

STYRIAN FOLKSONG.

1. When the dear Alps I climb, Leav-ing be - hind all woe, There on the
 2. High on the rocks a - far, Light - ly the cham - ois springs, Clear - ly my

heights sub-lime, No care I know; See I the flow'r - ets fair,
 loud "hur-rah!" Far and wide rings; When I must home - ward turn,

Then does my sor-row cease, For in my heart I bear Alps' mighty peace.
 Fill'd is my heart with pain, Wild-ly I ev - er yearn There to re - main.

SILENT NIGHT.

BAERNBY.

Andante.

1. Si - lent night, peace - ful night, Now the stars are
 2. Ho - ly peace, ho - ly peace, Wea - ry hands from

gleam - ing bright, Si - lent night, peace - ful night,
toil re - lease. Ho - ly peace, ho - ly peace,

Now the stars are gleam-ing bright, Now the stars are
Wea - ry hands from toil re - lease, Wea - ry hands from

gleaming bright. Moonbeams rest on crag and tow'r, Silv'ring stream and
toil re - lease. Wrap the earth so close in sleep, Com-fort give to

mead and bow'r, Si - lent, peace-ful night, Si - lent peace-ful night.
them that weep, Com-fort, rest and peace, Com - fort, rest and peace.

O PARADISE.

F. W. FABER.

BARNEY.

1. O Par - a - dise, O Par - a - dise, Who doth not crave for rest?
 2. O Par - a - dise, O Par - a - dise, The world is grow - ing old.
 3. Lord God, the King of Par - a - dise, O keep me in Thy love.

Who would not seek the hap - py land, Where they that love are blest.
 Who would not be at rest and free, Where love is nev - er cold.
 And guide me to that hap - py land Of per - fect rest a - bove.

Where loy - al hearts and true,

Where loy - - - al hearts and true, Stand ev - er in the light. All

rap - ture through and through, In God's most ho - ly sight.

MAY-TIME.

FOLKSONG.

1. Hal-lo, Hal-li, Hal-lo, The sun pours forth her gold-en beams, Hal-
 2. Hal-lo, Hal-li, Hal-lo, The mead-ows look so fresh and green, Hal-

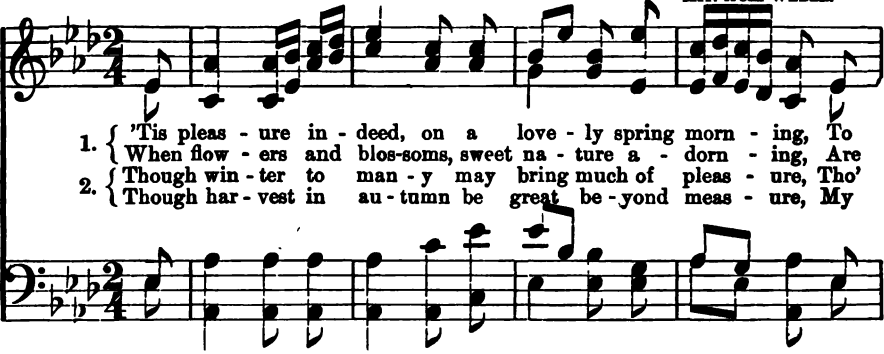
lo, Hal-li, Hal-lo! And wak-ens us from pleasant dreams, Sweet perfume fills the
 lo, Hal-li, Hal-lo! And flow'rs of ev'ry hue are seen. Let's join in song, in

balm-y air, The woods and val-leys look so fair, The birds in song sing
 na-ture's joy, Let prais-es ev-ry tougue em-ploy, Let's sing with birds in

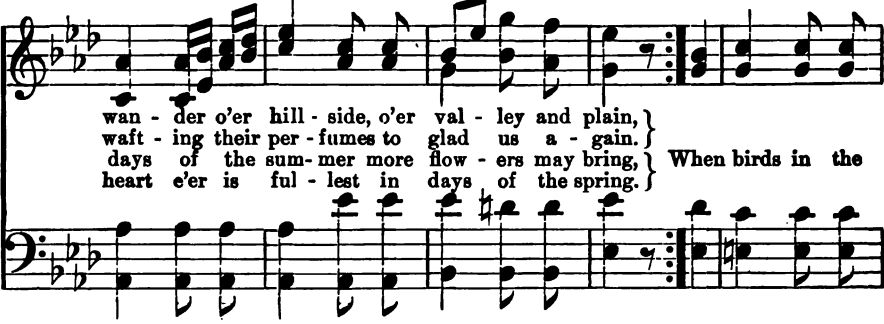
sweet and clear That love-ly May, that love-ly May is here.
 tones so clear That love-ly May, that love-ly May is here.

SPRING MORNING.

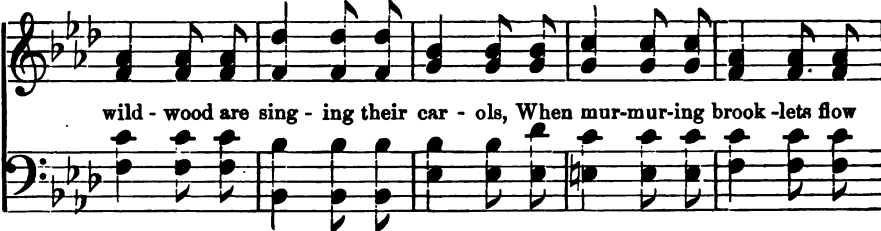
Arr. from WEBER.



1. { 'Tis pleas - ure in - deed, on a love - ly spring morn - ing, To
 { When flow - ers and blos - soms, sweet na - ture a - dorn - ing, Are
 2. { Though win - ter to man - y may bring much of pleas - ure, Tho'
 { Though har - vest in au - tumn be great be - yond meas - ure, My



wan - der o'er hill - side, o'er val - ley and plain, }
 waft - ing their per - fumes to glad us a - gain. }
 days of the sum - mer more flow - ers may bring, } When birds in the
 heart e'er is ful - lest in days of the spring. }



wild - wood are sing - ing their car - ols, When mur - mur - ing brook - lets flow



rip - pling a - long, 'Tis then that my heart seems to be o - ver -

SPRING MORNING. Concluded.

179

flow - ing, With joy it can ful - ly ex - press but in song.

The first system of music features a treble and bass staff in G major (one sharp). The melody in the treble staff is a simple, joyful tune. The bass staff provides a harmonic accompaniment with chords and single notes.

La la la la la la la la la la la la la la la la

The second system continues the melody and accompaniment. It includes a repeat sign with first and second endings. The bass staff has a whole rest in the first measure, followed by a continuation of the accompaniment.

la la la la la la la la la la la la la la la la

The third system continues the melody and accompaniment. The bass staff provides a steady accompaniment with chords and single notes.

la la la la la la la la la la la la la la la la. la.

The fourth system concludes the piece. It includes a repeat sign with first and second endings. The first ending leads back to the beginning of the piece, and the second ending leads to the final cadence. The bass staff provides a steady accompaniment with chords and single notes.

YOUTH'S COMPANION.

A. J. G.

Allegro Moderato.

mf

1. Good-bye, good-bye, Old Win - ter gray ! Your reign is fair - ly o - ver, We'll
 2. But ah ! the green and ra - diant hills ! The mead-ows fresh-ly glow-ing ! The

mf

glad - ly change your snow and ice, For fresh green grass and clo - ver !
 streams im - pris - oned for so long, So gai - ly, glad - ly flow - ing

Just for your com - fort, Win - ter gray, We hope you will re - mem - ber With
 We mean to be po - lite to you, And shake your hand at part - ing ; But

how much joy we wel - comed in Your chil - ly grim De - cem - ber.
 dear old Win - ter gray old friend, Please don't de - lay your start - ing.

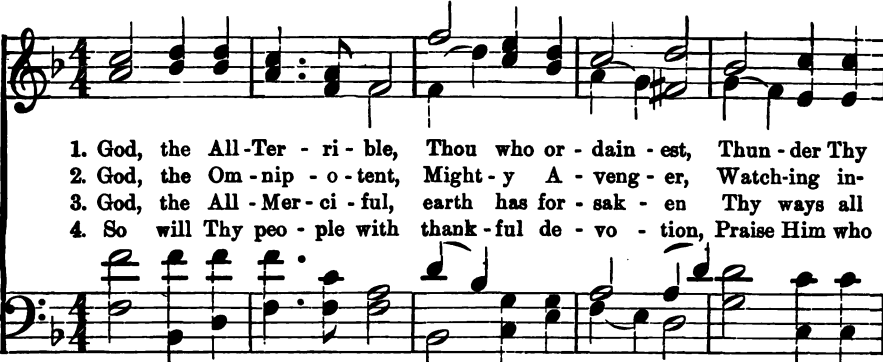
By permission of WORLDS EVENTS PUB. CO.

RUSSIAN NATIONAL HYMN.*

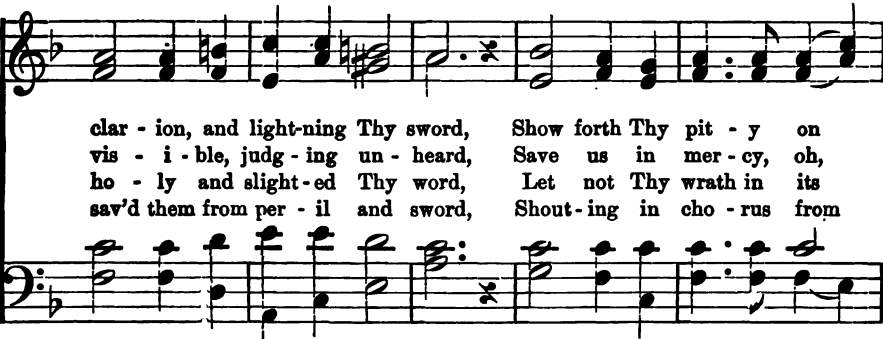
181

HENRY F. CHORLEY.

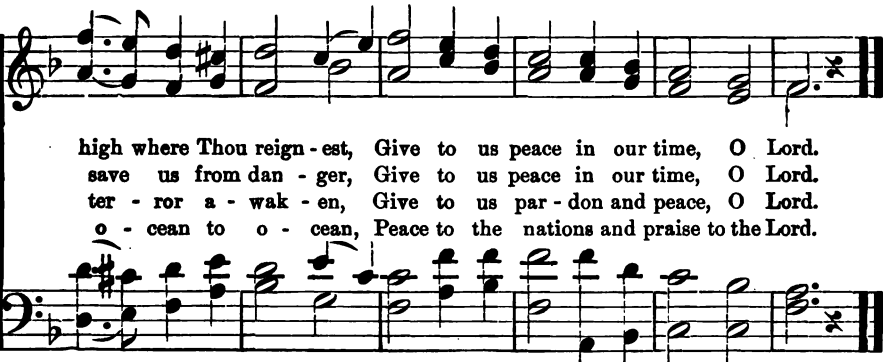
LWOFF.



1. God, the All-Ter - ri - ble, Thou who or - dain - est, Thun - der Thy
 2. God, the Om - nip - o - tent, Might - y A - veng - er, Watch - ing in -
 3. God, the All - Mer - ci - ful, earth has for - sak - en Thy ways all
 4. So will Thy peo - ple with thank - ful de - vo - tion, Praise Him who



clar - ion, and light - ning Thy sword, Show forth Thy pit - y on
 vis - i - ble, judg - ing un - heard, Save us in mer - cy, oh,
 ho - ly and slight - ed Thy word, Let not Thy wrath in its
 sav'd them from per - il and sword, Shout - ing in cho - rus from



high where Thou reign - est, Give to us peace in our time, O Lord.
 save us from dan - ger, Give to us peace in our time, O Lord.
 ter - ror a - wak - en, Give to us par - don and peace, O Lord.
 o - cean to o - cean, Peace to the nations and praise to the Lord.

1. In sil-v'ry splen-dor beam-ing, She sails a - long the sky, Bright
 2. She notes each wear-y toil - er, And bids his eye-lids close, She
 3. Oh, Thou whose hand has giv-en To us that pla-net bright, Must

stars like diamonds gleam-ing, To light her course on high; With
 wraps the earth in slum-ber, And brings it sweet re - pose; With
 look on us from heav-en, And in our joys de - light; For

mod-est face o'er-shroud-ed, A - while from hu-man
 cool re-fresh-ing breez-es, She wakes the soul to
 all those joys we thank Thee, They each are sent in

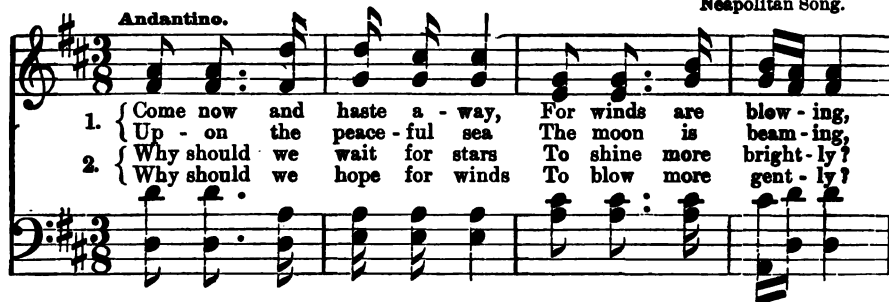
sight, She roams then all un-cloud-ed, Shines forth with cheering light.
 joy, And naught but blissful dreaming, Our tranquil hearts em-ploy.
 love, And like the ra-diant moonlight, Shine down from up a - bove.

COME NOW AND HASTE AWAY.

183

Neapolitan Song.

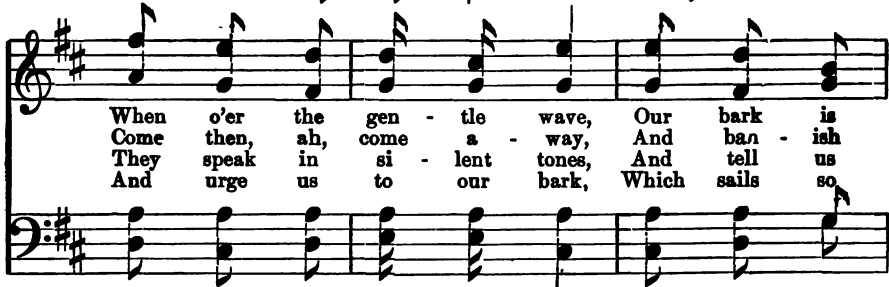
Andantino.



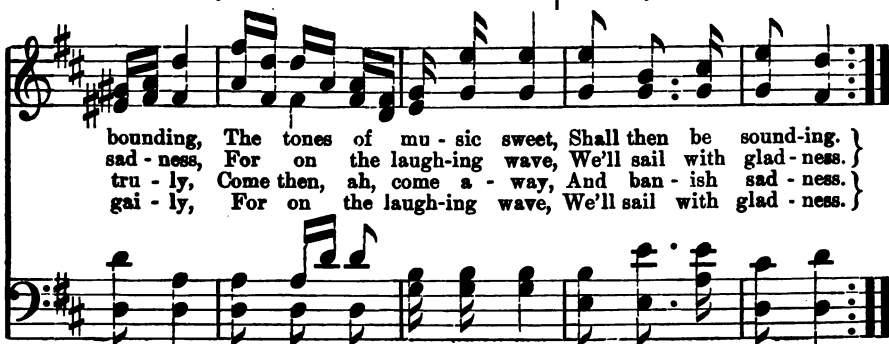
1. { Come now and haste a - way, For winds are blow - ing,
Up - on the peace - ful sea The moon is beam - ing,
2. { Why should we wait for stars To shine more bright - ly?
Why should we hope for winds To blow more gent - ly?



And bring a cheer - ful heart With friend - ship glow - ing;
With calm and pla - cid light, The stars are gleam - ing;
The star and pla - cid moon Are now u - nit - ing;
To call us to the sea With looks in - vit - ing;



When o'er the gen - tle wave, Our bark is
Come then, ah, come a - way, And ban - ish
They speak in si - lent tones, And tell us
And urge us to our bark, Which sails so



bounding, The tones of mu - sic sweet, Shall then be sound - ing. }
sad - ness, For on the laugh - ing wave, We'll sail with glad - ness. }
tru - ly, Come then, ah, come a - way, And ban - ish sad - ness. }
gai - ly, For on the laugh - ing wave, We'll sail with glad - ness. }

OLIVER WENDELL HOLMES.

A. J. GANTVOORT.

Molto Moderato.

mf

1. Flag of the heroes who left us their
 2. Light of our fir - ma - ment, Thou guide of our
 3. Lord of the u - ni - verse, O shield us and

mf *f*

glo - ry, Borne thro' the bat - tle - field's thun - der and
 na - tion, Pride of her chil - dren, hon - ored a -
 guide us, Trust - ing Thee al - ways thro' shad - ow and

mf

flame, Bla - zoned in song and il - lu - mined in
 far, Let wide the beams of thy full con - stel -
 sun, Thou hast u - nit - ed us, now who shall di -

By permission of WORLD'S EVENTS PUB. CO.

stori - Waft o'er us all who in - her - it their fame.
la - tion Scat - ter each cloud that would shat - ter a star.
vide us? Keep us, O keep us, the ma - ny in one.

mf *f*

REFRAIN.

Up with your ban-ner bright Sprin - kled with star-ry light, Spread it's fair

f *mf*


em-blem from o - cean to shore, While thro' the sound-ing sky Loud rings the

na - tion's cry:—"Un - ion and lib - er - ty One ev - er more."

ff *ff*



1. Come all ye faith-ful, Joy-ful and tri-umph-ant, Oh come ye, oh
2. Sing hal-le-lu-jah, All ye choirs of an-gels, Oh sing, all ye



come ye now to Beth-le-hem; Come, and be-hold him,
bliss-ful ones of heav'n a-bove; Glo-ry to God! ye



Mon-arch of an-gels; Oh come, let us a-dore him, Oh come let us a-
In the highest glo-ry; Oh come, let us a-dore him, Oh come let us a-



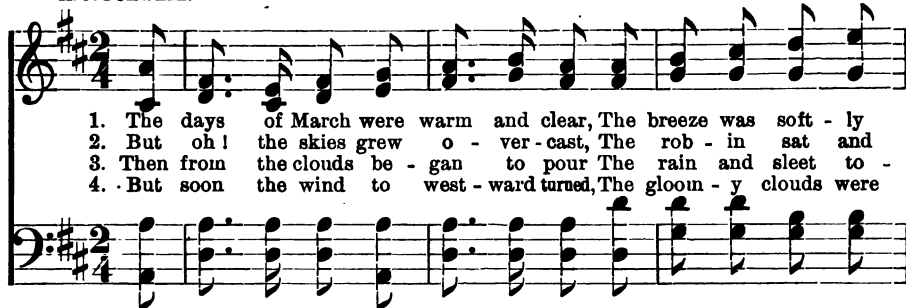
dore Him, Oh come, let us a-dore Him, Christ, the Lord.

THE DAYS OF MARCH.*

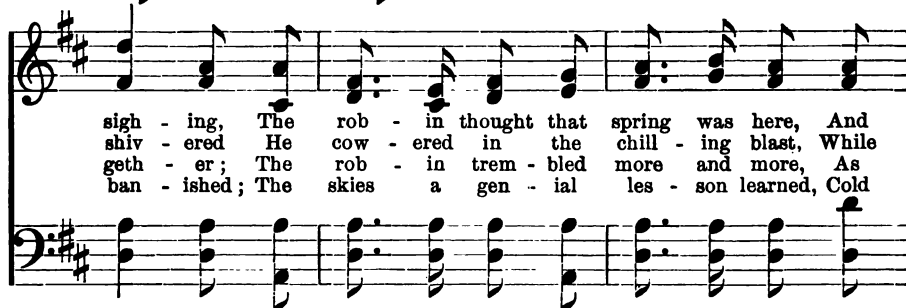
187

A. J. FOXWELL.

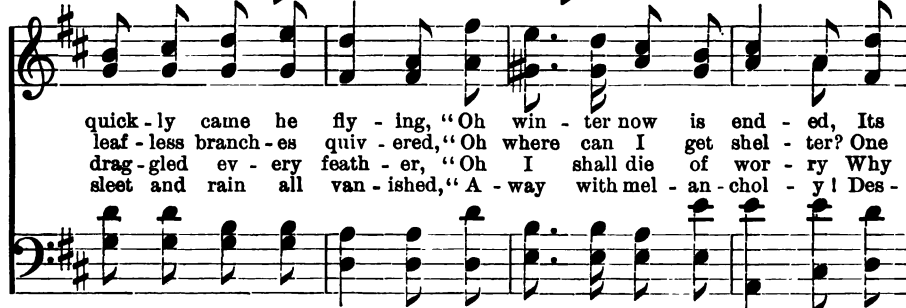
FOLKSONG.



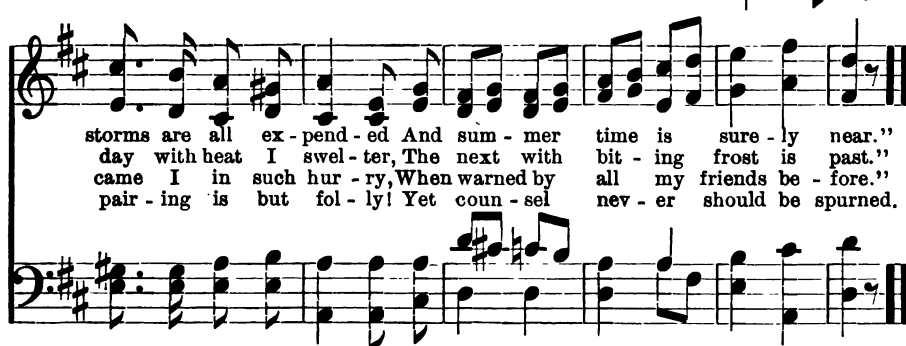
1. The days of March were warm and clear, The breeze was soft - ly
 2. But oh! the skies grew o - ver - cast, The rob - in sat and
 3. Then from the clouds be - gan to pour The rain and sleet to -
 4. But soon the wind to west - ward turned, The gloom - y clouds were



sigh - ing, The rob - in thought that spring was here, And
 shiv - ered He cow - ered in the chill - ing blast, While
 geth - er; The rob - in trem - bled more and more, As
 ban - ished; The skies a gen - ial les - son learned, Cold



quick - ly came he fly - ing, "Oh win - ter now is end - ed, Its
 leaf - less branch - es quiv - ered, "Oh where can I get shel - ter? One
 drag - gled ev - ery feath - er, "Oh I shall die of wor - ry Why
 sleet and rain all van - ished, "A - way with mel - an - chol - y! Des -



storms are all ex - pend - ed And sum - mer time is sure - ly near."
 day with heat I swel - ter, The next with bit - ing frost is past."
 came I in such hur - ry, When warned by all my friends be - fore."
 pair - ing is but fol - ly! Yet coun - sel nev - er should be spurned.

JOSEPH HOPKINSON.

FETTER.

1. Hail, Co - lum - bia hap - py land, Hail ye he - roes
2. Sound, sound, the trump of fame, Let Wash - ing-

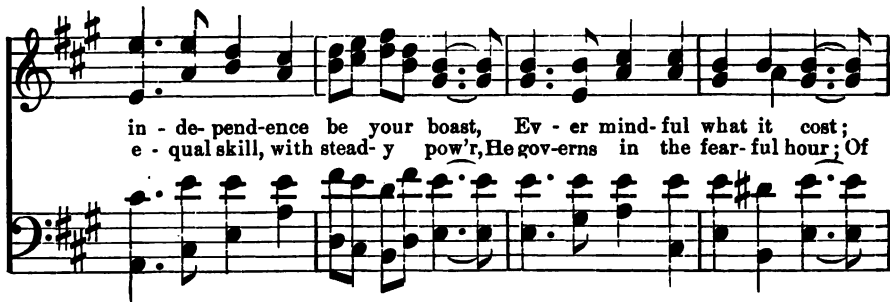
heav'n born band! Who fought and bled in Free-dom's cause, Who
ton's great name Ring thro' the earth with loud ap - plause, Ring

fought and bled in Free - dom's cause, And when the storm of
thro' the earth with loud ap - plause; Let ev - ry clime to

war was gone. En - joyed the peace your val - or won; Let
free - dom dear, List - en with a joy - ful ear; With

HAIL COLUMBIA. Concluded.

189



in - de - pend - ence be your boast, Ev - er mind - ful what it cost;
e - qual skill, with stead - y pow'r, He gov - erns in the fear - ful hour; Of



Ev - er grate - ful for the prize, Let its al - tar reach the skies.
hor - rid war, or guards with ease The hap - pier time of hon - est peace.

REFRAIN.

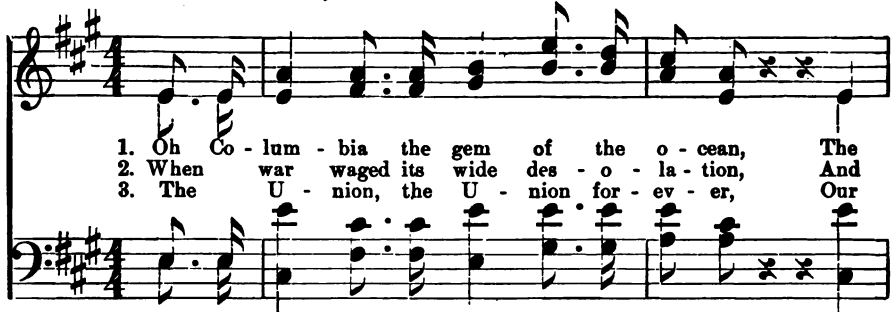


Firm, u - nit - ed let us be, Ral - ly - ing round our lib - er - ty.

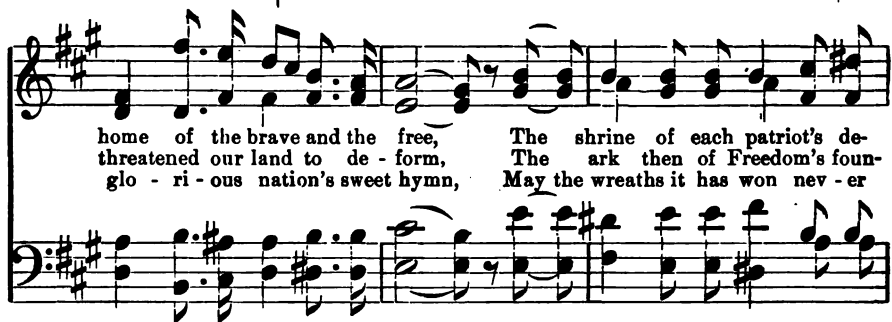


As a band of broth - ers joined, Peace and safe - ty we shall find.

RED, WHITE AND BLUE.



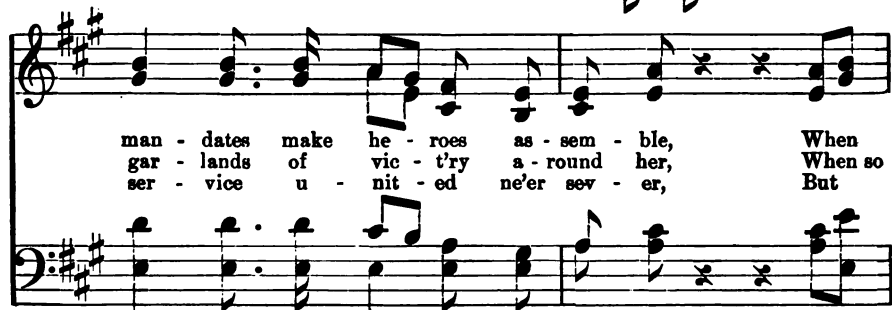
1. Oh Co - lum - bia the gem of the o - cean, The
 2. When war waged its wide des - o - la - tion, And
 3. The U - nion, the U - nion for - ev - er, Our



home of the brave and the free, The shrine of each patriot's de-
 threatened our land to de - form, The ark then of Freedom's foun-
 glo - ri - ous nation's sweet hymn, May the wreaths it has won nev - er



vo - tion, A world of - fers hom - age to thee; Thy
 da - tion, Co - lum - bia rode safe thro' the storm, With her
 with - er, Nor the star of its glo - ry grow dim! May the



man - dates make he - roes as - sem - ble, When
 gar - lands of vic - t'ry a - round her, When so
 ser - vice u - nit - ed ne'er sev - er, But

lib - er - ty's form stands in view ; Thy ban - ners make ty - ran - ny
proud - ly she bore her brave crew, With her flag proud - ly float - ing be -
they to their col - ors prove true ! The ar - my and na - vy for -

trem - ble, When borne by the red, white and blue. When
fore her, The boast of the red, white and blue. The
ev - er, Three cheers for the red, white and blue. Three

borne by the red, white and blue, Thy ban - ners make ty - ran - ny
boast of the red, white and blue, With her flag proud - ly float - ing be -
cheers for the red, white and blue, The ar - my and na - vy for -

trem - ble, When borne by the red, white and blue.
fore her, The boast of the red, white and blue.
ev - er, Three cheers for the red, white and blue.

HOME, SWEET HOME.

JOHN HOWARD PAYNE.

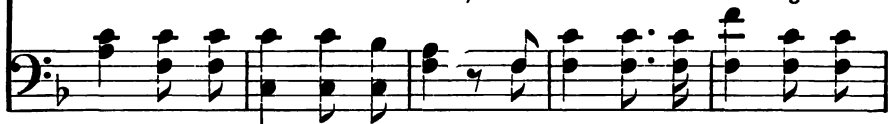
Old Sicilian air.



1. 'Mid pleas-ures and pal-ac-es, though we may roam, Be it ev-er so
2. An ex-ile from home, splendor daz-zles in vain, Oh! give me my
3. How sweet 'tis to sit 'neath a fond fa-ther's smile, And the cares of a
4. To thee I'll re-turn, o-ver-burden'd with care, The heart's dear-est



hum-ble there's no place like home. A charm from the skies seems to
 low-ly thatch'd cot-tage a-gain; The birds sing-ing gai-ly, that
 moth-er to soothe and be-guile; Let oth-ers de-light 'mid new
 so-lace will smile on me there; No more from that cot-tage a-



hal-low us there, Which seek thro' the world is ne'er met with else-where.
 come at my call; Give me them with that peace of mind dear-er than all.
 pleas-ures to roam, But give me, oh! give me the pleas-ures of home.
 gain will I roam, Be it ev-er so hum-ble there's no place like home.



HOME, SWEET HOME. Concluded.

193

REFRAIN.

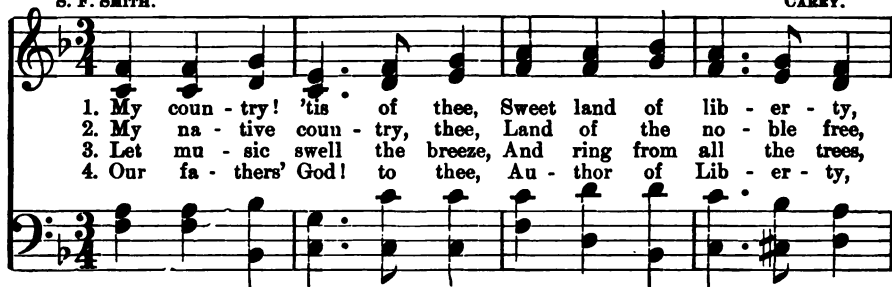


Home, Home! sweet, sweet home, There's no place like home, There's no place like home.

AMERICA.

S. F. SMITH.

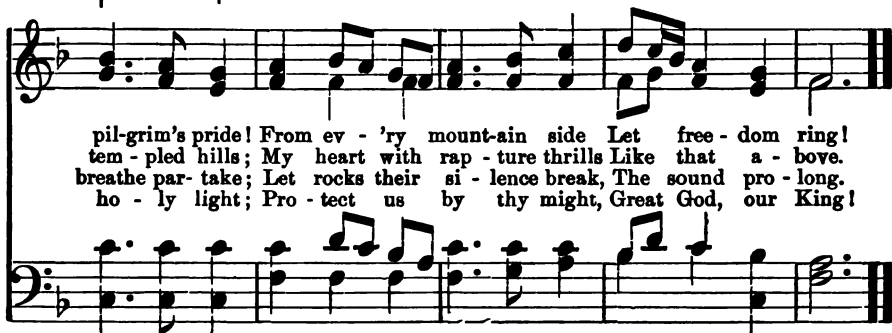
CAREY.



1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
 2. My na - tive coun - try, thee, Land of the no - ble free,
 3. Let mu - sic swell the breeze, And ring from all the trees,
 4. Our fa - thers' God! to thee, Au - thor of Lib - er - ty,



Of thee I sing; Land where my fa - thers died! Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and
 Sweet free - dom's song; Let mor - tal tongues a - wake, Let all that
 To thee we sing; Long may our land be bright, With free - dom's



pil - grim's pride! From ev - 'ry mount - ain side Let free - dom ring!
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.
 breathe par - take; Let rocks their si - lence break, The sound pro - long.
 ho - ly light; Pro - tect us by thy might, Great God, our King!

KUECHEN.

1. Good-bye, good-bye to sum - mer, For the sum-mer's near-ly done, For the
 2. Bright yel-low, red and or - ange, The leaves come down in hosts, The
 3. The fire-side for the crick - et, The wheat - stack for the mouse, The

summer's near - ly done, The gar - den smil - ing faint - ly, Cool
 leaves come down in hosts; The trees are In - dian prin - ces, But
 wheat-stack for the mouse, When trembling night winds whis - tle, And

breez-es in the sun, The thrush-es now are si - lent, The swallows flown a-
 soon they'll turn to ghosts; The leath-'ry pears and ap - ples, Hang rus-set on the
 moan all round the house; The frost-y ways like i - ron, The branches plumed with

way, But rob-in's here in coat of brown, And scar-let breast knot gay, Oh
 bough, 'Tis au-tumn, au-tumn, autumn late, 'Twill soon be win - ter now, Oh
 snow; A - las! in win-ter dead and dark, Where can poor rob-in go, Oh

rob - in, rob - in red-breast, Oh rob - in, rob - in dear, Oh

rob - in sings so sweet-ly, . In the fall-ing of the year.

The musical score is written for voice and piano. It consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment, ending with a double bar line. The key signature is one flat (B-flat), and the time signature is 4/4.

GREAT GOD OF NATIONS.

HATTON.

1. Great God of na - tions! now to Thee, Our hymn of grat-i - tude we raise;
 2. Thy name we bless, al - might-y God! For all the kindness Thou hast shown,
 3. Here, freedom spreads her ban - ner wide, And casts her soft and hal-lowed ray;
 4. We praise Thee, that the gos - pel's light, Thro' all our land its radiance sheds;

With humble heart and bend - ed knee, We of-fer Thee our song of praise.
 To this fair land the pil - grims trod, This land we fond - ly call our own.
 Here, Thou our fa-thers' steps did guide In safe-ty thro' their dangerous way.
 Dispers the shades of er - ror's night, And heav'nly blessings round us spread.


The musical score is written for voice and piano. It consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment, ending with a double bar line. The key signature is one flat (B-flat), and the time signature is 2/2.

1. Oh, say, can you see, by the dawn's ear-ly light, What so proud-ly we
 2. On the shore, dim-ly seen thro' the mist of the deep, Where the foe's haughty
 3. Oh, thus be it ev-er when freemen shall stand Be-tween their loved



hailed at the twi-light's last gleam-ing, Whose broad stripes and stars thro' the
 host in dread si-lence re-pos-es, What is that which the breeze, o'er
 homes and the war's des-o-la-tion; Bless'd with vic-t'ry and peace, may the

per-i-lous night O'er the ramparts we watched, now so gal-lant-ly streaming,
 the tow'ring steep, As it fit-ful-ly blows, half con-ceals, half dis-clos-es?
 heav'n rescued land, Praise the pow'r that hath made and preserved us a na-tion.


And the rock-ets' red glare, the bombs burst-ing in air, Gave proof thro' the
 Now it catch-es the gleam of the morning's first beam, In full glo-ry
 Then con-quer we must, for our cause it is just, And this be our



night that the flag was still there? Oh, say, does the star spangled
reflected now it shines on the stream. 'Tis the star span-gled ban-ner,
mot-to, "In God is our trust." And the star span-gled ban-ner

ban-ner still wave O'er the land of the free and the home of the brave?
Oh, long may it wave O'er the land of the free and the home of the brave.
in triumph shall wave O'er the land of the free and the home of the brave.



THINE FOR EVER, GOD OF LOVE.

X. S. VON WARTENSEE.



1. Thine for ev-er, God of love! Hear us from Thy throne a-bove;
2. Thine for ev-er, Lord of life! Shield us thro' this earth-ly strife;




Thine for ev-er may we be, Here and in e-ter-ni-ty.
Thou, the Life, the Truth, the Way, Guide us to the realms of day.



REQUIEM SONG.

A. J. G.

mf

1. Si - lent - ly, soft - ly Where the sigh - - ing grass - es
2. Hands fold - ed o - ver— All the strife . . . and strug - gle

mf

mf *p*

creep . . . Ma - ny a he - ro Lies in dream - less
done; . . . Broth - ers and lov - er Hus - band, pa - - rent,

mf *p*

mf *f*

sleep All the bat - tles end - ed All the blood - y
son; All the pain and sigh - ing Soon were end - ed

mf *f*

By permission of WORLD'S EVENTS PUB. CO.

car - nage done Free - dom's cause de - fend - ed, Free - dom's vic't - ry won.
 where they fell, Now. . in sleep they're ly - ing; Ah! they bat - tled well!

mf REFRAIN.

He - roes, no - ble he - roes, Wrapped in long . . . and si - lent

mf

sleep, . . . Heav'n o'er your slum - bers Watch will

ev - er keep, Watch will ev - er . . . keep. . . .

Watch will ev - er keep. . .

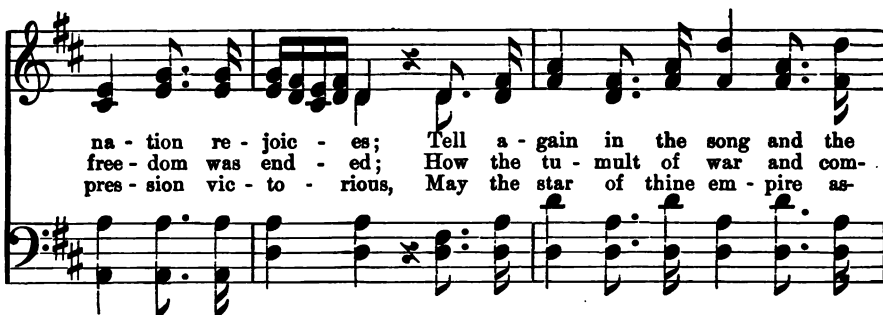
NATIONAL SONG.*

Maestoso.

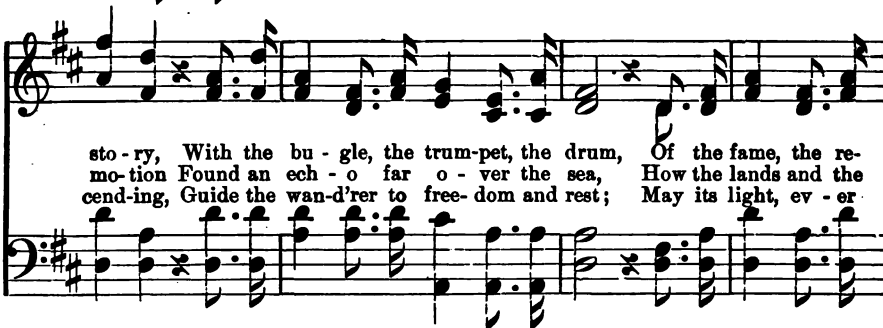
MOZART.



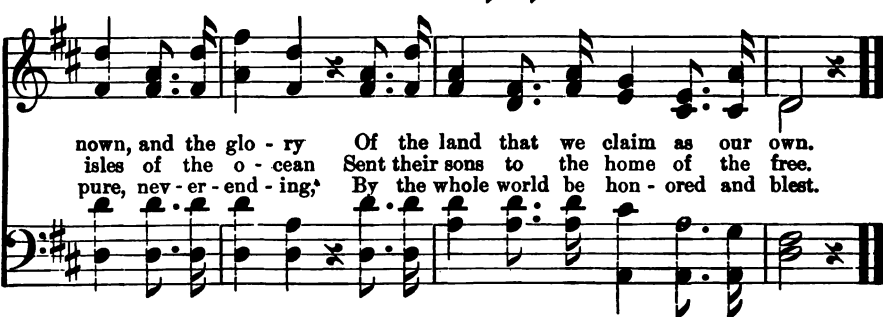
1. Come and join us with hearts and with voic - es, On this day when a
 2. Tell the world how the right was de - fend - ed, How the strug - gle for
 3. May thy fu - ture, Co - lum - bia, be glo - rious, O - ver wrong and op -



na - tion re - joic - es; Tell a - gain in the song and the
 free - dom was end - ed; How the tu - mult of war and com -
 pres - sion vic - to - rious, May the star of thine em - pire as -



sto - ry, With the bu - gle, the trum - pet, the drum, Of the fame, the re -
 mo - tion Found an ech - o far o - ver the sea, How the lands and the
 cend - ing, Guide the wan - d'rer to free - dom and rest; May its light, ev - er



noun, and the glo - ry Of the land that we claim as our own.
 isles of the o - cean Sent their sons to the home of the free.
 pure, nev - er - end - ing, By the whole world be hon - ored and blest.

HOLY, HOLY, HOLY.

REGINALD HEBER.

JOHN B. DYKES.

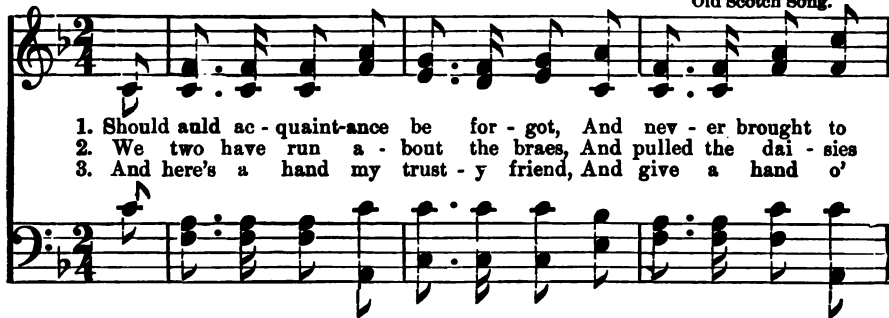
1. Ho-ly, ho-ly, ho - ly! Lord God Al-might-y! Ear-ly in the
 2. Ho-ly, ho-ly, ho - ly! all the saints a - dore Thee, Cast-ing down their
 3. Ho-ly, ho-ly, ho - ly! tho' the darkness hide Thee, Tho' the eye of
 4. Ho-ly, ho-ly, ho - ly! Lord God Al-might-y! All Thy works shall

morn - ing our song shall rise to Thee; Ho - ly, ho - ly, ho - ly!
 gold - en crowns a - round the crys - tal sea; Cher - ub - im and ser - aphim
 sin - ful man thy glo - ry may not see; On - ly thou art ho - ly,
 praise Thy name, in earth, and sky, and sea; Ho - ly, ho - ly, ho - ly!

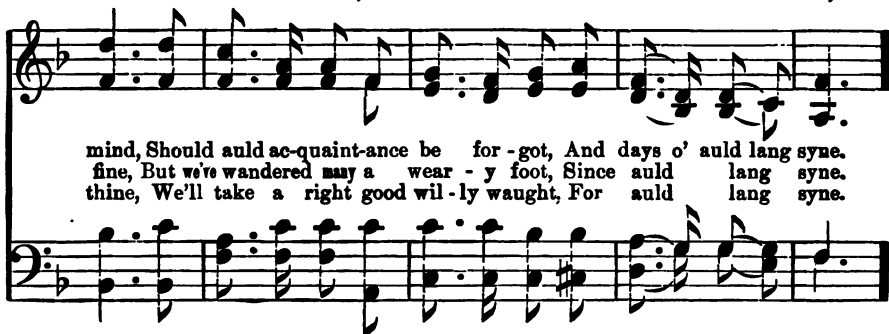
mer - ci - ful and might-y! God o - ver all, and blest e - ter - nal - ly.
 fal - ling down be - fore Thee, Who wast, and art, and ev - er - more shalt be.
 there is none be - side Thee; Per - fect in pow'r, in love, and pur - i - ty.
 mer - ci - ful and might-y! God o - ver all, and blest e - ter - nal - ly.

AULD LANG SYNE.

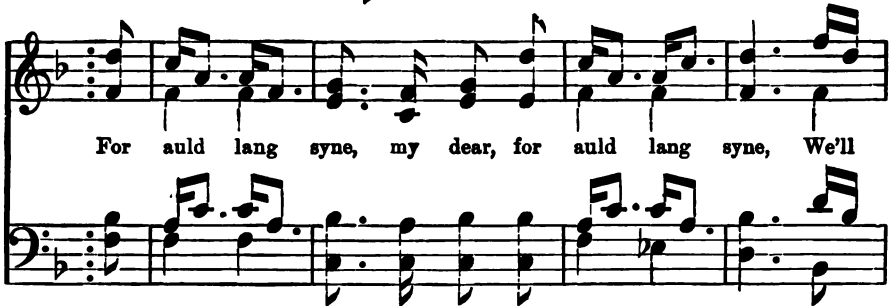
Old Scotch Song.



1. Should auld ac- quaint-ance be for - got, And nev - er brought to
 2. We two have run a - bout the braes, And pulled the dai - sies
 3. And here's a hand my trust - y friend, And give a hand o'



mind, Should auld ac- quaint-ance be for - got, And days o' auld lang syne.
 fine, But we've wandered many a wear - y foot, Since auld lang syne.
 thine, We'll take a right good wil - ly waught, For auld lang syne.



For auld lang syne, my dear, for auld lang syne, We'll



take a cup o' kind - ness yet for auld lang syne.

THE LANDING OF THE PILGRIMS.

203

FELICIA HEMANS.

G. ARNOLD.

1. The breaking waves dashed high On a stern and rock-bound coast, And the
2. Not as the con-queror comes, They the true-heart-ed came; Not
3. As midst the storm they sang, And the stars heard and the sea! And the
4. What sought they thus a - far; Bright jew - els of the mine? The

woods a-against a storm-y sky Their gi - ant branches tossed; And the
with the roll of stir-ring drums And the trumpet that sings of fame; Not
sound-ing aisles of the dim woods rang To the an - them of the free. The
seas great wealth, the spoils of war? They sought a faith's pure shrine. Ay,

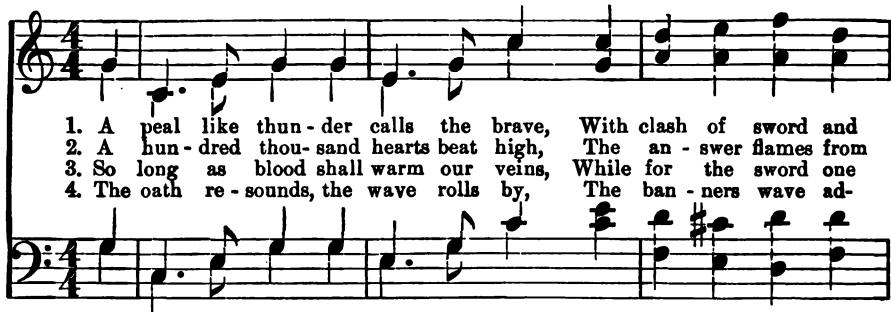
heav - y night hung dark, The hills and wa - ters o'er, When a
as the fly - ing come In si - lence and in fear, They
o - cean ea - gle soared From his nest by the white wave's foam, And the
call it ho - ly ground, The soil where first they trod! They have

band of ex - iles moored their bark On the wild New Eng - land shore.
shook the depths of the des - ert gloom With their hymns of lof - ty cheer.
rock - ing pines of the for - est roared, This was their wel - come home.
left un - stained what there they found - Free - dom to wor - ship God.

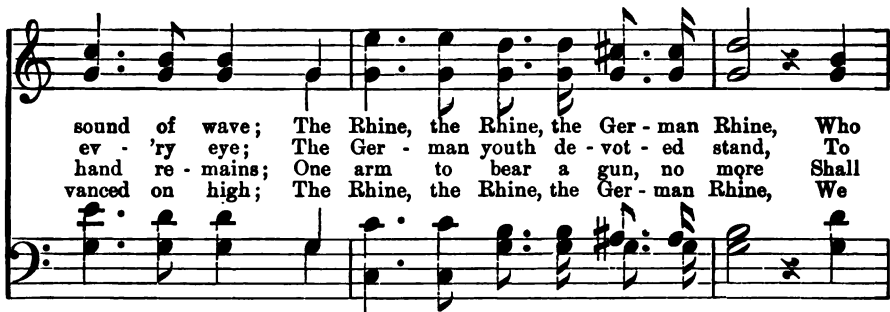
THE WATCH ON THE RHINE.

(GERMAN NATIONAL SONG.)

WILHELM.

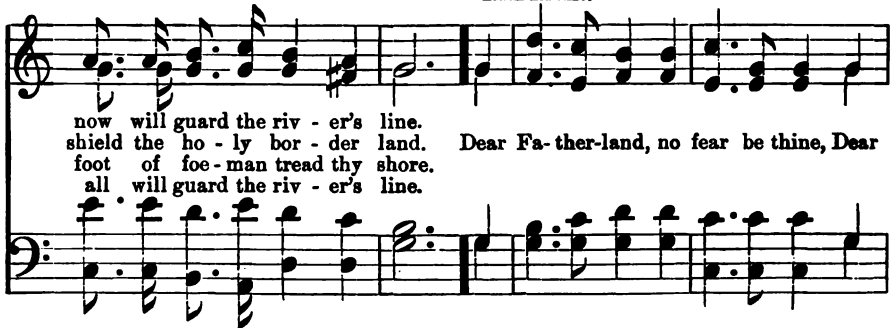


1. A peal like thun-der calls the brave, With clash of sword and
 2. A hun-dred thou-sand hearts beat high, The an-swer flames from
 3. So long as blood shall warm our veins, While for the sword one
 4. The oath re-sounds, the wave rolls by, The ban-ners wave ad-

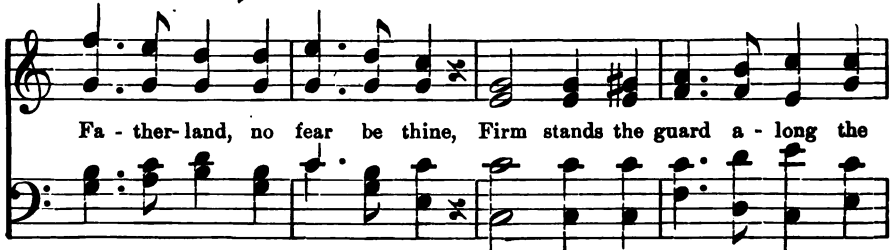


sound of wave; The Rhine, the Rhine, the Ger-man Rhine, Who
 ev-ry eye; The Ger-man youth de-vot-ed stand, To
 hand re-mains; One arm to bear a gun, no more Shall
 vanced on high; The Rhine, the Rhine, the Ger-man Rhine, We

REFRAIN.



now will guard the riv-er's line.
 shield the ho-ly bor-der land. Dear Fa-ther-land, no fear be thine, Dear
 foot of foe-man tread thy shore.
 all will guard the riv-er's line.



Fa-ther-land, no fear be thine, Firm stands the guard a-long the

Ger - man Rhine, Firm stands the guard a - long the Ger - man Rhine.

GOD SPEED THE RIGHT.

GERMAN FOLKSONG.

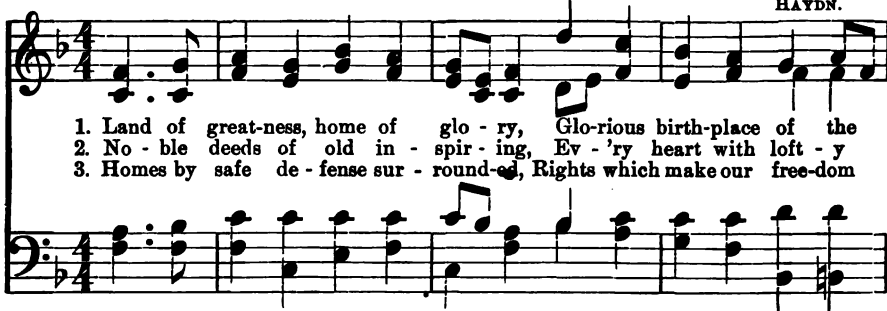
1. Now to heav'n our pray'r as-cend-ing, God speed the right! In a no - ble
 2. Be that pray'r a - gain re - peat-ed, God speed the right! Ne'er de-spair-ing,
 3. Pa-tient, firm and per - se - ver - ing, God speed the right! Nev - er a - ny

cause con-tend-ing, God speed the right! Be our zeal, in heav'n re-cord-ed,
 tho' de - feat-ed, God speed the right! Like the great-est ones in sto - ry,
 dan-ger fear - ing, God speed the right! Pains, nor toils, nor tri - als heed-ing,

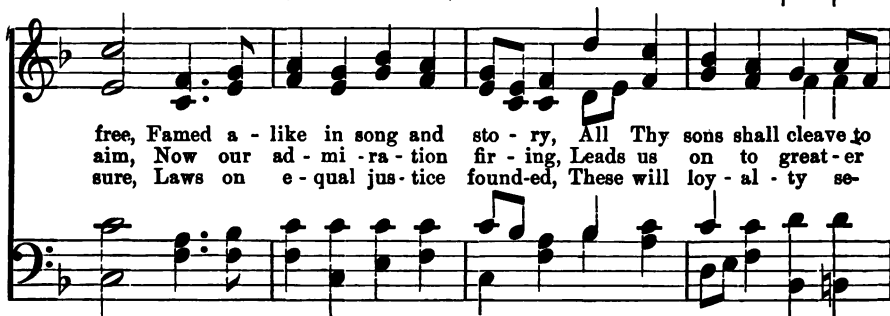
With suc-cess on earth re-ward-ed, God speed the right! God speed the right.
 If we fall, we fall in glo-ry, God speed the right! God speed the right.
 And in heav'n's own time succeeding, God speed the right! God speed the right.

AUSTRIAN HYMN.

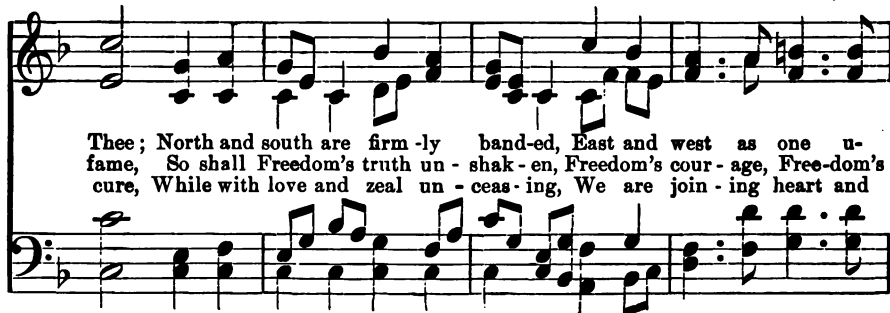
HAYDN.



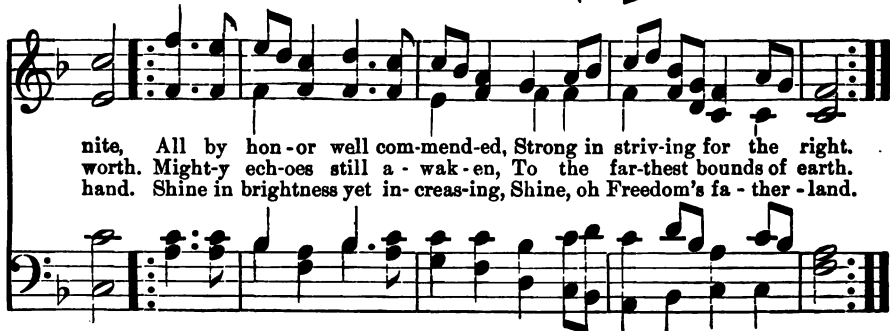
1. Land of great-ness, home of glo - ry, Glo-rious birth-place of the
 2. No - ble deeds of old in - spir - ing, Ev - 'ry heart with loft - y
 3. Homes by safe de - fense sur - round-ed, Rights which make our free-dom



free, Famed a - like in song and sto - ry, All Thy sons shall cleave to
 aim, Now our ad - mi - ra - tion fir - ing, Leads us on to great-er
 sure, Laws on e - qual jus - tice found-ed, These will loy - al - ty se-



Thee; North and south are firm-ly band-ed, East and west as one u-
 fame, So shall Freedom's truth un - shak - en, Freedom's cour - age, Free-dom's
 cure, While with love and zeal un - ceas - ing, We are join - ing heart and



nite, All by hon-or well com-mend-ed, Strong in striv-ing for the right.
 worth. Might-y ech-oes still a - wak-en, To the far-thest bounds of earth.
 hand. Shine in brightness yet in-creas-ing, Shine, oh Freedom's fa - ther - land.

APPROACH OF WINTER.

207

J. F. FIELDS.

A. J. G.

1. Not a leaf on the tree, not a bird in the
2. Now are gone all the wood and the sweet scent - ed

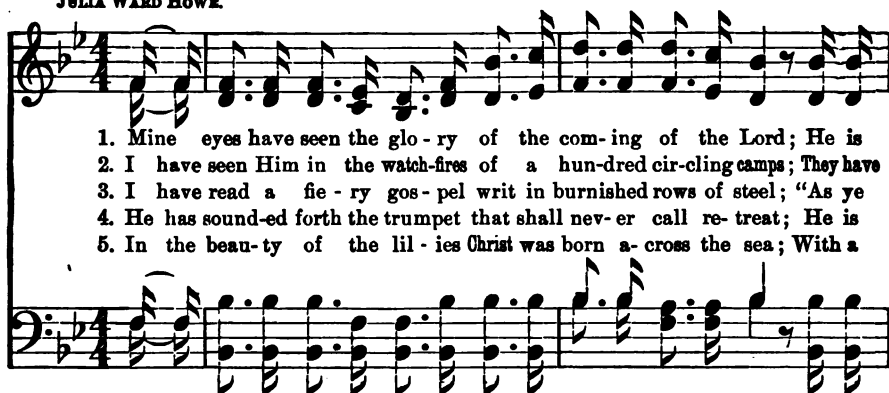
hol - low, Where late swung the blue - bell and blos - somed the
bri - ar, That bloomed o'er the hil - lock and glad - den'd the

rose; And hushed is the cry of the swift dart - ing
vale. The vine that up - lift - ed its green point - ed

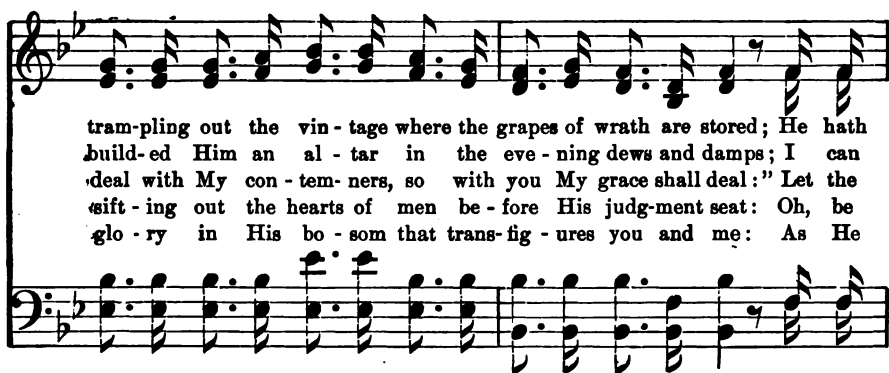
swal-low, That cir - cled the lake in the twi - light's dim close.
bow - er, Hangs droop-ing and sere on the frost - cov - ered pale.

BATTLE HYMN OF THE REPUBLIC.*

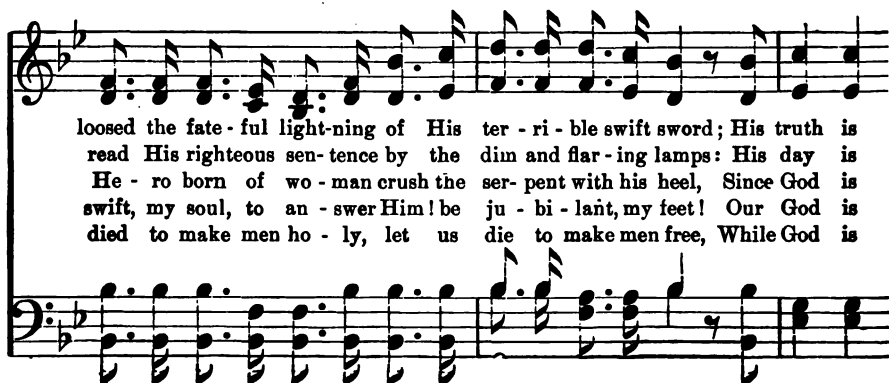
JULIA WARD HOWE.



1. Mine eyes have seen the glo - ry of the com - ing of the Lord; He is
 2. I have seen Him in the watch - fires of a hun - dred cir - cling camps; They have
 3. I have read a fie - ry gos - pel writ in burnished rows of steel; "As ye
 4. He has sound - ed forth the trumpet that shall nev - er call re - treat; He is
 5. In the beau - ty of the lil - ies Christ was born a - cross the sea; With a



tram - pling out the vin - tage where the grapes of wrath are stored; He hath
 build - ed Him an al - tar in the eve - ning dews and damps; I can
 deal with My con - tem - ners, so with you My grace shall deal: "Let the
 sift - ing out the hearts of men be - fore His judg - ment seat: Oh, be
 glo - ry in His bo - som that trans - fig - ures you and me: As He



loosed the fate - ful light - ning of His ter - ri - ble swift sword; His truth is
 read His righteous sen - tence by the dim and flar - ing lamps: His day is
 He - ro born of wo - man crush the ser - pent with his heel, Since God is
 swift, my soul, to an - swer Him! be ju - bi - lant, my feet! Our God is
 died to make men ho - ly, let us die to make men free, While God is

BATTLE HYMN OF THE REPUBLIC. Concluded. 209

CHORUS.

march-ing on. Glo-ry, glo-ry, Hal-le-lu-jah! Glo-ry, glo-ry, hal-le-

lu-jah! Glo-ry, glo-ry, Hal-le-lu-jah! His truth is marching on.

PRAISE TO GOD.

MRS. BARBAULD.

PLEYEL.

1. Praise to God, im-mor-tal praise, For the love that crowns our days!
 2. For the bless-ings of the field, For the stores the gar-dens yield,
 3. All that spring with bounteous hand, Scat-ters o'er the smil-ing land;
 4. These to Thee, my God, we owe, Source whence all our bless-ings flow;

Bounteous source of ev-ry joy, Let thy praise our tongues em-ploy.
 For the fruits in full sup-ply, Rip-ened'neath the sum-mer sky.
 All that lib-eral Au-tumn pours From her rich, o'er-flow-ing stores.
 And for these my soul shall raise Grate-ful vows and sol-emn praise.

MEMORIAL DAY.

A. J. G.

1. Should you go to north or southland, To the east or to the west, Many a
 2. At their low-ly mounds as-sembled, Their old comrades in the fight, Have with

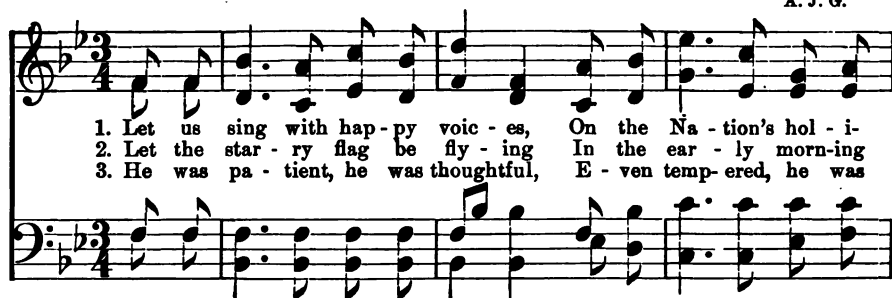
grave of un-known he - roes, You would see with flowers drest, 'Neath each
 aid of lit - tle chil - dren, Strewn o'er them their flowers bright, May their

mound there lies a sol-dier, Who in bat-tle tried to save Our dear
 mem - 'ry e'er be with us, To their col - ors let's be true, Be our

land from sep - a - ra - tion, Wil-ling-ly his life he gave.
 mot - to: "U - nion ev - er," With our own red, white and blue.

HURRAH FOR WASHINGTON.*

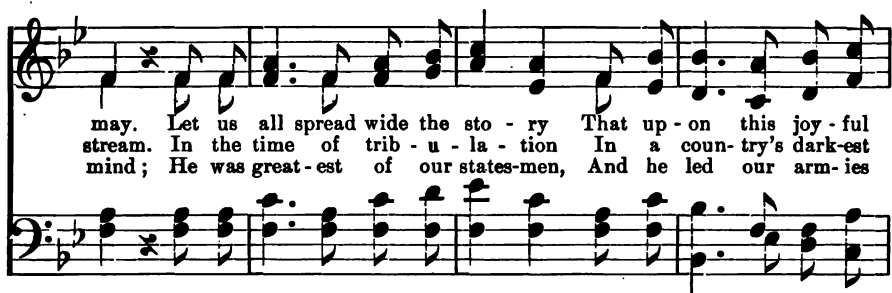
A. J. G.



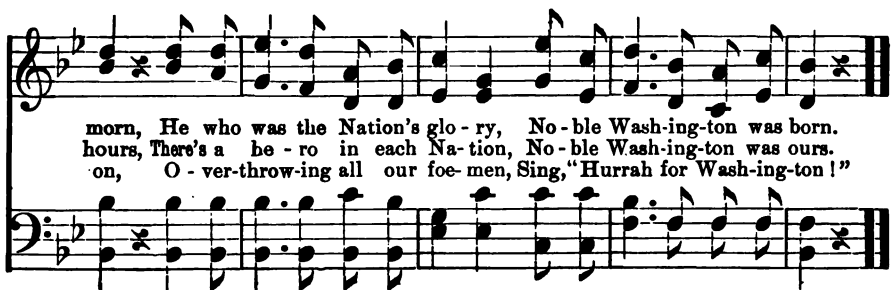
1. Let us sing with hap - py voic - es, On the Na - tion's hol - i -
 2. Let the star - ry flag be fly - ing In the ear - ly morn - ing
 3. He was pa - tient, he was thoughtful, E - ven temp - ered, he was



day, Ev - ry boy and girl re - joic - es, Be his birth - place what it
 beam, Let the gold - en sun re - ply - ing, Light up ev - 'ry hill and
 kind, He was brave and he was hope - ful, Had a no - ble generous



may. Let us all spread wide the sto - ry That up - on this joy - ful
 stream. In the time of trib - u - la - tion In a coun - try's dark - est
 mind; He was great - est of our states - men, And he led our arm - ies



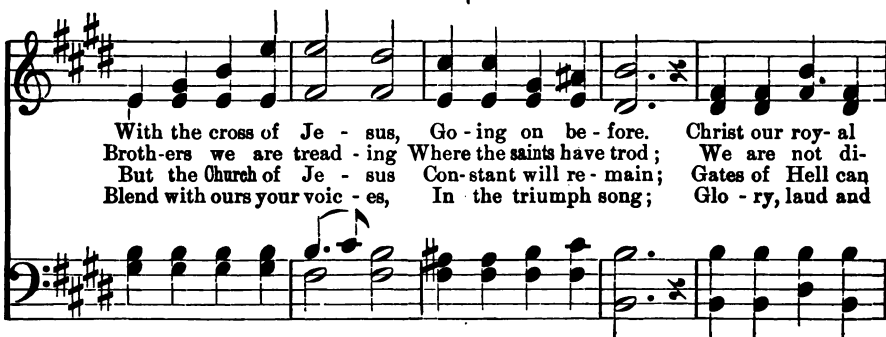
morn, He who was the Nation's glo - ry, No - ble Wash - ing - ton was born.
 hours, There's a be - ro in each Na - tion, No - ble Wash - ing - ton was ours.
 on, O - ver - throw - ing all our foe - men, Sing, "Hurrah for Wash - ing - ton!"

S. BARING GOULD.

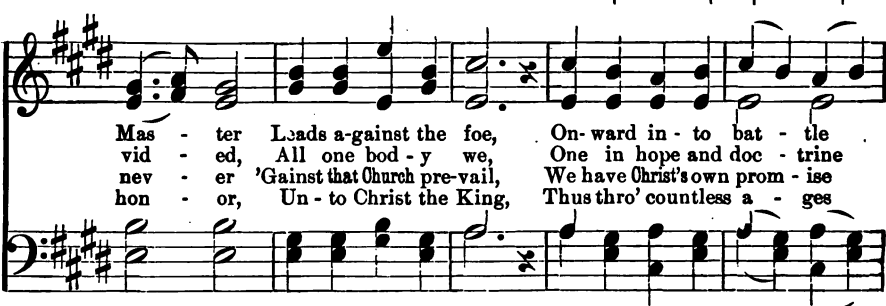
SULLIVAN.



1. On - ward Chris - tian sol - diers, March - ing as to war,
 2. Like a might - y arm - y, Moves the Church of God,
 3. Crowns and thrones may per - ish, King - doms rise and wane,
 4. On - ward then ye peo - ple, Join our hap - py throng,



With the cross of Je - sus, Go - ing on be - fore. Christ our roy - al
 Broth - ers we are tread - ing Where the saints have trod; We are not di -
 But the Church of Je - sus Con - stant will re - main; Gates of Hell can
 Blend with ours your voic - es, In the triumph song; Glo - ry, laud and



Mas - ter Leads a - gainst the foe, On - ward in - to bat - tle
 vid - ed, All one bod - y we, One in hope and doc - trine
 nev - er 'Gainst that Church pre - vail, We have Christ's own prom - ise
 hon - or, Un - to Christ the King, Thus thro' countless a - ges

CHORUS.



See His ban - ners go.
 One in char - i - ty.
 And that can - not fail.
 Men and an - gels sing.

On - ward Chris - tian sol - diers, Marching as to

war With the cross of Je - sus Go - ing on be - fore.

This block contains the musical notation for the first system of the hymn 'Onward Christian Soldiers'. It features a treble and bass staff in G major (three sharps). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics 'war With the cross of Je - sus Go - ing on be - fore.' are written below the treble staff.

HOMESICKNESS.

GLUECK.

1. Why my heart so full of sor - row? Why so rest - less and so
2. Home-ward, homeward let me hast - en, E'er my heart with long - ing
3. Why my heart so full of sor - row? Why so rest - less and so

This block contains the musical notation for the first system of the hymn 'Homesickness'. It features a treble and bass staff in B-flat major (two flats) and 4/4 time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff.

sore? See how fair this for - eign coun - try Throb - bing
break. Let me see my dear ones' fac - es, And my
sore? If God wills it, e'en to - mor - row, He can

This block contains the musical notation for the second system of the hymn 'Homesickness'. It features a treble and bass staff in B-flat major (two flats) and 4/4 time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff.

heart, what wouldst thou more, Throb - bing heart, what wouldst thou more?
wood and vale and lake, And my wood and vale and lake.
bring thee home once more, He can bring thee home once more

This block contains the musical notation for the third system of the hymn 'Homesickness'. It features a treble and bass staff in B-flat major (two flats) and 4/4 time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff.

GENERAL INDEX.

	PAGE		PAGE
All the World (Round)	50	Hail Columbia	188
Alpine Peace	174	Holy, Holy, Holy	201
America	193	Home Sickness	212
A Million Little Diamonds	11	Home, Sweet Home	192
Approach of Winter	207	How Calm is Evening's Quiet Light	83
April Showers	172	How Lovely is the Shady Wood	101
A Spring Day in the Woods	156	Hurrah for Washington	211
Auld Lang Syne	202	Hymn of Praise	19
Austrian Hymn	206	I Envy Not (Round)	50
Autumn Song	170	If I Were a Sunbeam	17
Awake	128	I Love the Merry Autumn Days	71
Battle Hymn of the Republic	208	I Love the Seasons	29
Be Brave	40	In Silvery Splendor	182
Beginning of Spring	98	In Woods	142
Buttercups and Daisies	85	Joys of Vacation	102
Charming Little Lily	54	Keep Sunny	94
Christmas Carol	168	Land of Greatness	67
Christmas Hymn	186	Let us Give Thanks	114
Come and Watch the Daylight Dawn- ing	150	Lord God, We Worship Thee	167
Come Now, and Haste Away	183	Love of Home	108
Come Now, 'Tis Early Springtime	134	Maytime	177
Come Sound His Praise	81	Memorial Day	210
Come, Thou Almighty King	135	Miss Snowflake's Party	10
Daylight Breaks in Silence	158	Morning	138
December Brings Christmas	132	My Native Land	125
Decoration Day Song	5	My Native Land	144
Early to Bed (Round)	61	National Song	200
English Harvest Song	131	Night Song	113
Evening	130	November	107
Far Away the Campfires Burn	154	Now the Sun is Sinking	73
Farewell	166	O Christmas Tree	15
Farewell to the Birds	88	Ode for Washington's Birthday	163
Flow Gently, Sweet Afton	146	O Grand Old Oak	65
From the Heavens above You	43	O Lord, My Strength	143
Gentle Breezes	81	Old Winter	120
God Speed the Right	205	O Native Land	122
Goodbye Old Winter	180	Once Again (Christmas)	116
Goodbye to Summer	194	Onward, Christian Soldiers	213
Good Night	169	O Paradise	176
Great Creator	145	O Thou, My Native Country	162
Great God of Nations	195	Parting Song	123
		Praise of God	139

	PAGE		PAGE
Praise to God	209	The Golden Rule (Round)	50
Providence	147	The Good Comrade	79
Pussy-Willow	8	The Heavens Declare	161
Red, White and Blue	190	The Lament	111
Requiem Song	198	The Landing of the Pilgrims	203
Rock-a-bye, Birdie	14	The Land of Our Birth.	151
Russian National Hymn	181	The Lily of the Valley	124
Silent Night	174	The Linnet	4
Sing We and Chaunt It	117	The May Breeze.	12
Softly Now the Light	91	The Morn Awakes in Splendor	121
Song of the Autumn Leaves	18	The Praise of God	96
Song of the Winds.	13	The Return of Spring	160
Songs of Praise	137	The School-bell (Round)	50
Spring Morning	178	The Sparkling Rill.	91
St. Michael's	141	The Star-Spangled Banner	196
Summer Evening	153	The Sunbeams	59
Sunlight and Moonlight	47	The Wanderer's Song	165
Thanksgiving for Harvest	118	The Watch on the Rhine	204
Thanksgiving Song	44	The Waves Softly Murmur	75
The Bell	173	The Winter Days are Coming	69
The Bells' Good Night	39	'Tis Time to Sing	3
The Bells of Eve	54	To Thee I Now Offer	149
The Bluebirds are Singing	53	To-Morrow, Lord, is Thine	102
The Castle	148	Twilight	140
The Contented Heart	126	Union and Liberty	184
The Cricket.	29	Vacation Time	87
The Days of March	187	Washington	129
The Dawning Day	127	When Robin Comes to Town	16
The Dear Old Robins	136	Winter	110
The First Robin.	7	Wishing	20
The Forget-me-not	61		

TOPICAL INDEX.

HYMNS FOR OPENING EXERCISES.

Austrian Hymn	206	Onward Christian Soldiers,	212
Come Sound His Praise	81	O Paradise	176
Come, Thou Almighty King	135	Praise of God	139
From the Heavens above Us	43	Praise to God	209
God Speed the Right	205	Providence	147
Great God of Nations	195	Songs of Praise	137
Holy, Holy, Holy	201	St. Michael's	141
Hymn of Praise	19	The Praise of God	96
Lord God, We Worship Thee	167	The Heavens Declare	161
O Lord, My Strength	143	To-morrow, Lord, is Thine	102

SONGS OF PATRIOTISM.

	PAGE		PAGE
America	193	O Native Land	122
Austrian Hymn	206	O Thou, My Native Country	162
Battle Hymn of the Republic	208	Red, White and Blue	190
Decoration Day Song	5	Requiem Song	198
Far Away the Campfires Burn	154	Russian National Hymn	181
Great God of Nations	195	The Good Comrade	79
Hail Columbia	188	The Landing of the Pilgrims	203
Hurrah for Washington	211	The Land of Our Birth	151
Land of Greatness	67	The Star-Spangled Banner	196
Memorial Day	210	The Watch on the Rhine	204
My Native Land	125	To Thee I Now Offer	149
National Song	200	Union and Liberty	184
Ode for Washington's Birthday	163	Washington	129

SONGS FOR CHRISTMAS, THANKSGIVING, ARBOR DAY, ETC.

April Showers	172	Old Winter	120
A Spring Day in the Woods	156	Once Again	116
Autumn Song	170	Silent Night	174
Beginning of Spring	98	Songs of Praise	137
Buttercups and Daisies	85	Song of the Autumn Leaves	18
Christmas Carol	168	Thanksgiving Song	44
Christmas Hymn	186	Thanksgiving for Harvest	118
Come Now, 'Tis Early Springtime	134	The Bluebirds are Singing	53
December Brings Christmas	132	The Days of March	187
Gentle Breezes	81	The Dear Old Robins	136
How Lovely is the Shady Wood	101	The First Robin	7
I Love the Merry Autumn Days	71	The Linnet	4
Let us Give Thanks	114	The May Breeze	12
Maytime	177	The Return of Spring	160
O Christmas Tree	15	The Winter Days are Coming	69
O Grand Old Oak	65	Winter	110

SONGS OF NATURE, FLOWERS, LIFE, ETC.

All the World (Round)	50	Farewell	166
Alpine Peace	174	Farewell to the Birds	88
A Million Little Diamonds	11	Gentle Breezes	81
Approach of Winter	207	God Speed the Right	205
Autumn Song	170	Goodbye to Summer	194
Awake	128	Good Night	169
Be Brave	40	Goodbye Old Winter	180
Charming Little Lily	54	Home Sickness	212
Come and Watch the Daylight Dawn- ing	150	How Lovely is the Shady Wood	101
Come Now and Haste Away	183	How Calm is Evening's Quiet Light	83
Come Now, 'Tis Early Springtime	134	I Envy Not (Round)	50
Early to Bed (Round)	61	If I were a Sunbeam	17
Evening	130	I Love the Merry Autumn Days	71
English Harvest Song	131	I Love the Seasons	29
		In Silvery Splendor	182

	PAGE		PAGE
In Woods	142	The Castle	148
Joys of Vacation	102	The Contented Heart	126
Keep Sunny	94	The Cricket	29
Love of Home	108	The Days of March	127
Maytime	177	The Dawning Day	187
Miss Snowflake's Party	10	The Dear Old Robins	136
Morning	138	The First Robin	7
Night Song	113	The Forget-me-not	61
Now the Sun is Sinking	73	The Golden Rule (Round)	50
November	107	The Heavens Declare	161
O Christmas Tree	15	The Lament	111
O Grand Old Oak	65	The Lily of the Valley	124
Old Winter	120	The Linnet	4
Parting Song	123	The Morn Awakes in Splendor	121
Pussy-Willow	8	The School-bell (Round)	50
Rock-a-bye, Birdie	14	The Sunbeams	59
Sing We and Chant It	117	The Wanderer's Song	165
Softly Now the Light	91	The Waves Softly Murmur	75
Song of the Autumn Leaves	18	The Winter Days are Coming	69
Song of the Winds	13	'Tis Time to Sing	3
Sunlight and Moonlight	47	Twilight	140
Summer Evening	153	Vacation Time	87
The Bell	173	When Robin Comes to Town	16
The Bells' Good Night	39	Winter	110
The Bells of Eve	54	Wishing	20
The Bluebirds are Singing	53		

OLD AND FAMILIAR SONGS.

America	193	Holy, Holy, Holy	201
Auld Lang Syne	202	Home, Sweet Home	192
Austrian Hymn	206	Lord God, We Worship Thee	167
Battle Hymn of the Republic	208	Onward, Christian Soldiers	213
Christmas Hymn	186	O Paradise	176
Come Sound His Praise	81	Red, White and Blue	190
Come, Thou Almighty King	135	Russian National Hymn	181
Flow Gently, Sweet Afton	146	St. Michael's	141
God Speed the Right	205	The Star-Spangled Banner	196
Great God of Nations	195	The Watch on the Rhine	204
Hail Columbia	188		

UNITED STATES HISTORIES

By JOHN BACH McMASTER, Professor of American
History, University of Pennsylvania

Primary History . . . \$0.60

School History . . . \$1.00

THESE standard histories are remarkable for their freshness and vigor, their authoritative statements, and their impartial treatment. They give a well-proportioned and interesting narrative of the chief events in our history, and are not loaded down with extended and unnecessary bibliographies. The illustrations are historically authentic, and show, besides well-known scenes and incidents, the implements and dress characteristic of the various periods. The maps are clear, and full, and well executed.

¶ The PRIMARY HISTORY is simply and interestingly written, with no long or involved sentences. Although brief, it touches upon all matters of real importance to schools in the founding and building of our country, but topics beyond the understanding of children are omitted. The summaries at the end of the chapters, besides serving to emphasize the chief events, are valuable for review.

¶ In the SCHOOL HISTORY judgment and skill are shown in the selection of material, and in the space given to each topic. By far the larger part of the book has been devoted to the history of the United States since 1783. From the beginning the attention of the student is directed to causes and results rather than to isolated events.

¶ Special prominence is given to the social and economic development of the country, to the domestic life and institutions of the people, and to such important topics as the growth of inventions, the highways of travel and commerce, and the progress of the people in art, science, and literature. Brief summaries, tabular synopses, explanatory notes, and suggestions for supplementary reading, are provided.

AMERICAN BOOK COMPANY

APPLIED PHYSIOLOGIES

By FRANK OVERTON, A.M., M.D., late House
Surgeon to the City Hospital, New York City

Primary Physiology . . . \$0.30 Intermediate Physiology . \$0.50
Advanced Physiology . . \$0.80

OVERTON'S APPLIED PHYSIOLOGIES form a series of text-books for primary, grammar, and high schools, which departs radically from the old-time methods pursued in the teaching of physiology. These books combine the latest results of study and research in biological, medical, and chemical science with the best methods of teaching.

¶ The fundamental principle throughout this series is the study of the cells where the essential functions of the body are carried on. Consequently, the study of anatomy and physiology is here made the study of the cells from the most elementary structure in organic life to their highest and most complex form in the human body.

¶ This treatment of the cell principle, and its development in its relation to life, the employment of laboratory methods, the numerous original and effective illustrations, the clearness of the author's style, the wealth of new physiological facts, and the logical arrangement and gradation of the subject-matter, give these books a strength and individuality peculiarly their own.

¶ The effects of alcohol and other stimulants and narcotics are treated in each book sensibly, and with sufficient fullness. But while this important form of intemperance is singled out, it is borne in mind that the breaking of any of nature's laws is also a form of intemperance, and that the whole study of applied physiology is to encourage a more healthful and a more self-denying mode of life.

¶ In the preparation of this series the needs of the various school grades have been fully considered. Each book is well suited to the pupils for whom it is designed.

AMERICAN BOOK COMPANY

WEBSTER'S SCHOOL DICTIONARIES

Revised Editions

THESE Dictionaries have been thoroughly revised, entirely reset, and made to conform to that great standard authority—Webster's International Dictionary.

WEBSTER'S PRIMARY SCHOOL DICTION-

ARY \$0.48

Containing over 20,000 words and meanings, with over 400 illustrations.

WEBSTER'S COMMON SCHOOL DICTION-

ARY \$0.72

Containing over 25,000 words and meanings, with over 500 illustrations.

WEBSTER'S HIGH SCHOOL DICTIONARY, \$0.98

Containing about 37,000 words and definitions, and an appendix giving a pronouncing vocabulary of Biblical, Classical, Mythological, Historical, and Geographical proper names, with over 800 illustrations.

WEBSTER'S ACADEMIC DICTIONARY

Cloth, \$1.50; Indexed \$1.80

Half Calf, \$2.75; Indexed 3.00

Abridged directly from the International Dictionary, and giving the orthography, pronunciations, definitions, and synonyms of about 60,000 words in common use, with an appendix containing various useful tables, with over 800 illustrations.

SPECIAL EDITIONS

Webster's Countinghouse Dictionary. Sheep,

Indexed \$2.40

Webster's Handy Dictionary15

Webster's Pocket Dictionary57

The same. Roan, Flexible69

The same. Roan, Tucks78

The same. Morocco, Indexed90

AMERICAN BOOK COMPANY

NATURAL GEOGRAPHIES

By JACQUES W. REDWAY, F.R.G.S., and RUSSELL
HINMAN

Elementary Geography . . \$0.60 Advanced Geography . . \$1.25
Brief Geography \$0.80

THE NATURAL GEOGRAPHIES are developed in accordance with a perfectly natural plan, physical geography serving as a basis, and leading up to the historical, industrial, and social. "Man in his physical environment" is the key-note. The maps are drawn on such scales as to show correctly the relative size of different countries and divisions, and they represent relief definitely by contour lines according to government methods.

¶ Abundant exercises for comparison of the different parts of the subject, for laboratory work, and for collateral reading, and topical outlines of language work, are included. Graphical diagrams and diagrammatic maps make easy and interesting the learning of necessary statistical matter. No illustrations are selected merely for ornament. The style is clear and magnetic, and the series, as a whole, is for up-to-date children and strong, progressive teachers.

¶ The NATURAL ELEMENTARY GEOGRAPHY develops the subject inductively. The pupil is taught to observe the peculiarities of man and nature about his own home, and with these standards of comparison, he is gradually led to a conception of the world as a whole.

¶ The NATURAL ADVANCED GEOGRAPHY, on the contrary, treats first of the earth as a whole, and of its general physical laws and features. The last three-quarters of the book is devoted to the various countries, with due regard to their historical, industrial, and commercial conditions.

¶ The NATURAL BRIEF GEOGRAPHY is designed for schools desiring a one-book course, which can be completed in three years.

AMERICAN BOOK COMPANY

CARPENTER'S GEOGRAPHICAL READERS

By FRANK G. CARPENTER

North America	\$0.60
South America60
Europe70
Asia60

Africa	\$0.60
Australia, Our Colonies, and Other Islands of the Sea60

THE purpose of Carpenter's Geographical Readers is to supplement the regular text-books on the subject, giving life and interest to the study. In this way they accomplish two separate purposes—they afford valuable instruction in geography, and provide drill in reading.

¶ The books are intensely absorbing—they were written by Mr. Carpenter on the spots described, and present an accurate pen-picture of places and people. The style is simple and easy, and throughout each volume there runs a strong personal note which makes the reader feel that he is actually seeing everything with his own eyes.

¶ As advocated by leading educators, attention is directed principally to the various peoples, their strange customs and ways of living, and to some extent to their economic condition. At the same time, there is included a graphic description of the curious animals, rare birds, wonderful physical features, natural resources, and great industries of each country.

¶ The numerous illustrations and maps deserve special mention. The illustrations for the most part are reproductions of photographs taken by the author, and are in perfect harmony with the text. The maps showing the route taken over each continent are one of the best features of the series.

¶ The publication of this series has been a distinct relief to teachers. No longer is the study of geography dry and meaningless, no longer is it a waste of time. Since the appearance of the first volume, Carpenter's Readers have met with an extraordinary success throughout the country.

AMERICAN BOOK COMPANY

MILNE'S PROGRESSIVE ARITHMETICS

By WILLIAM J. MILNE, Ph.D., LL.D., President of
New York State Normal College, Albany, N. Y.

THREE BOOK SERIES

First Book \$0.35
Second Book40
Third Book45

TWO BOOK SERIES

First Book \$0.35
Complete Book65

IN these series the best modern methods of instruction have been combined with those older features which gave the author's previous arithmetics such marvelous popularity.

¶ Built upon a definite pedagogical plan, these books teach the processes of arithmetic in such a way as to develop the reasoning faculties, and to train the power of rapid, accurate, and skillful manipulation of numbers. The inductive method is applied, leading the pupils to discover truths for themselves; but it is supplemented by model solutions and careful explanations of each step.

¶ Each new topic is first carefully developed, and then enforced by sufficient practice to fix it thoroughly in the mind. The problems, which have been framed with the greatest care, relate to a wide range of subjects drawn from modern life and industries. Reviews in various forms are a marked feature. Usefulness is the keynote.

¶ In the First and Second Books the amount of work that may be accomplished in a half year is taken as the unit of classification, and the various subjects are treated topically, each being preceded by a brief résumé of the concepts already acquired. In the Third Book the purely topical method is used in order to give the pupil a coherent knowledge of each subject. The Complete Book covers the work usually given to pupils during the last four years of school.

AMERICAN BOOK COMPANY

